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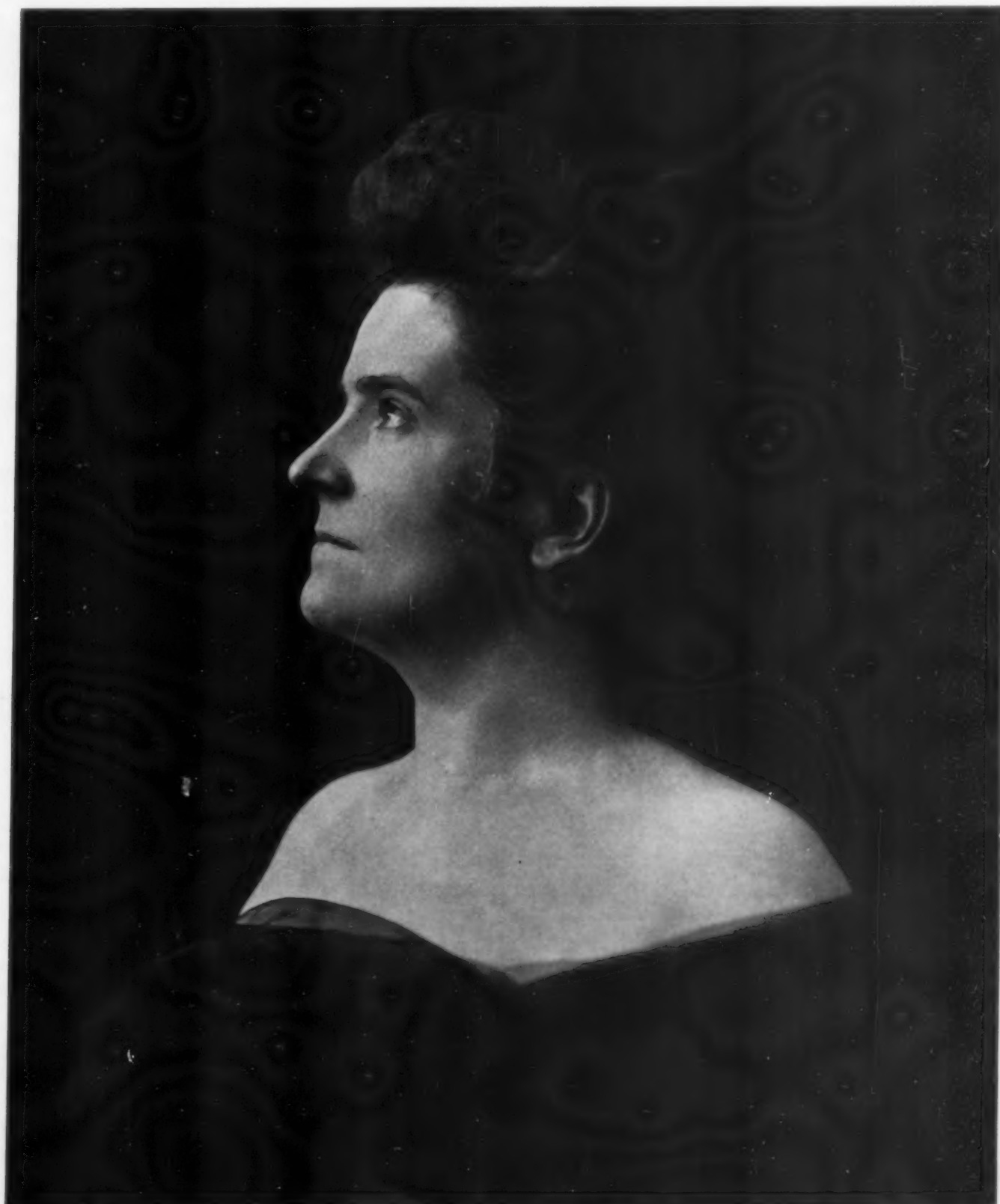
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LUITPOLD ST., 24,  
BERLIN, W.,  
APRIL 30, 1908.

**H**UMPERDINCK'S new opera, "Heirat Wider Willen" ("Marriage Against Will"), is not having the success in Germany that was expected for it. It has been given three times at the Royal Opera without arousing any increase of interest, and the telegraph announces from Stuttgart that its première in that city Friday evening was only moderately successful.

The composer of "Hansel and Gretel" kept the musical world waiting for his second opera a long time—more than eleven years. From time to time something appeared in the papers about Humperdinck's composing a new opus, but up to now nothing more tangible presented itself. Humperdinck is not a quick worker. He does not write music to order, after the manner of some of his foreign colleagues, nor does he believe in hothouse growth; he works leisurely and only as the spirit moves him.

The "Heirat Wider Willen" is an amiable, pleasing opera, in many of its phases revealing the master hand, but it will never attain the popularity of "Hansel and Gretel." None the less, it is by far the best novelty that has been produced at the Royal Opera House this season. Both in the interest of its libretto and in intrinsic musical worth it is far superior to Leoncavallo's "Roland von Berlin" and Sommers' "Rübezahl."

The plot of the opera was taken from Alexandre Dumas' novel "Les Demoiselles de Saint-Cyr," and the action is, in brief, as follows:

The girls' school, Saint-Cyr, which is under the immediate patronage and protection of its founder, Madame Maintenon, is hallowed feminine territory, and no man is allowed to set foot within its sacred precincts. A young nobleman and man of the world, Robert de Montfort, is in love with one of the school's inmates, Hedwig de Mérian. This girl, who takes Montfort's love making seriously, arranges a rendezvous and enables him to sneak into the park at night. Hedwig's friend and schoolmate, Louise Maclair, a bright, vivacious girl, as full of fun as an egg of meat, is initiated into the plan and participates in the escapade, while Montfort, in turn, brings along his friend Duval, who pretends to make love to Louise, but who, in reality, is engaged to another girl, and is to be married to her within an hour.

The two men meet the girls in the park at night, as per agreement, and all goes according to wish, until Montfort suggests to Hedwig that the girls flee with him and Duval. At this juncture a detachment of soldiers arrive at the gates and proceeds to arrest the two intruders. The wily Louise, scenting foul play, had notified Madame de Maintenon, and the matron had ordered up the soldiers. The two culprits are next confined in the Bastille, where they are informed that they can re-establish the honor of the two girls only by marrying them. Montfort has not the slightest desire of taking such a step, to say nothing of Duval, whose betrothed in bridal costume is anxiously awaiting him; but the authorities are inexorable, and finally the king commands that the men either marry Louise and Hedwig or remain in imprisonment forever.

At last Montfort and Duval accept the inevitable, and the double wedding takes place. Enraged at the compulsion, however, they straightway desert their young wives

and flee to Madrid. Here they are received with great favor at the court of Philip V of Spain, a Frenchman by birth and an old friend of Montfort's, who proceeds to make his former comrade court master of ceremonies. At a masquerade given here some time later two pretty girls in the guise of shepherdesses attract much attention, and soon have the entire male contingent of the court at their feet. In these two enchantresses Montfort and Duval recognize their wives. The king himself is smitten with Hedwig, and is just kneeling at her feet when Montfort comes forward and claims his wife. From Louise he has learned that Hedwig is innocent of the plot to arrest him and his friend on the fatal evening, and being moved anew by her charms, he joyfully accepts his fate. Duval likewise becomes reconciled to Louise, and the two men are pardoned and allowed to return to Paris.

The book contains much of interest. It has comical scenes and witty sayings and affords a good framework on which the composer of comic opera may weave a charming musical web. Some of its characters, however, es-

is too serious for the text. Humperdinck's supply of merry tunes does not suffice for the three acts, and then he does not consistently carry the light touch through to the end. The third act is much heavier and duller than the two preceding, and that is fatal to the success of the opera in general.

With two symphonic interludes, "To the Bastille" and "To the Wedding," Humperdinck has given us short orchestral masterpieces, the latter being perhaps the best thing in the entire score, although in the comic opera it is out of its proper sphere. Louise's coloratura waltz song in the second act, "Eine Frau reich und schön, tanzend auf des Lebens Höhen," is also a charming bit of writing. Further are worthy of mention the effective shepherd song, given behind the scenes to the accompaniment of the cembalo, the schalmei and the viola; Montfort's sentimental solo, the couplet by the Governor of the Bastille, a bolero sung by Duval, and, above all, the quartet at the close of the second act. This quartet is a masterpiece of vocal ensemble.

The music flows smoothly and naturally, but in his orchestration Humperdinck sometimes makes the mistake of falling into a polyphonic style of writing that is ill in keeping with the character of the vocal parts. For instance, Duval's solo, "Auf nach Spaniens Blüten-Auen," a song in bolero rhythm, begins with charming simplicity, but is soon overdressed in a complicated, contrapuntal orchestral garb, so that the singer has to force his voice in order to be heard above the accompaniment, and thus the light character of the bolero is lost.

The music of the love scene in the first act is charming, lyric and romantic. It is a "nocturnal" scene of many beauties, and it works up to an effective climax with the unexpected arrest of Montfort and Duval. The orchestral part is difficult, full of interesting, intimate polyphony and "wohlklingend." In the second act the music varies from the lighter buffo character to the sentimental, and the climax at the close of the vocal quartet mentioned above is very effective.

It is a great pity that the third act is so perceptibly inferior. Humperdinck should rewrite it and endeavor to bring it up to the level of the other two acts.



St. Petersburg is to have a magnificent new opera house, with a seating capacity of 4,000 persons, built by Prince Zeretelli, whose new operatic undertaking, about which I wrote last fall, has been successful beyond expectations. In spite of the war the Prince has already proved that the Russian capital can support two grand operas, and he has now secured the assistance of capitalists who are making arrangements to put up this new building in the most sumptuous style.

The competition of the new Russian Opera has had a wholesome effect upon the Imperial Opera of St. Petersburg, which formerly had become a bit stagnant, but now is awakening to new life.



Notwithstanding reports to the contrary, Hugo Becker, director of the Berlin National Opera, will continue at the head of that institution next year. The season will close June 30 and reopen September 1. During the summer some changes will be made in the interior of the Opera House. The orchestra and chorus have already been re-engaged for the coming season.



The Berlin oratorio society, the Singakademie, has already announced its next season's repertory, which will be as follows: October 25, the "Missa Solemnis" of Beethoven; November 26, the "German Requiem," by Brahms; December 22, Bach's "Christmas" oratorio; February 23, Edward Elgar's "The Apostles"; March 23, Haydn's "Creation," and April 13, Bach's "St. Matthew's Passion" music.



HUMPERDINCK.

pecially that of Hedwig, have been made by the librettist too serious and sentimental for comic opera. The merriest role of the whole lot is that of Hedwig, while that of the king is dull.

As to the music, it is a significant fact that Humperdinck, the great Wagner disciple, the man who long sat at the feet of the Bayreuth master, has written in this opera very un-Wagnerian music. Indeed, in its pleasing melodies and harmless, naive humor the work displays the style of Lortzing rather than that of Wagner. This holds true particularly in the vocal parts, while the treatment of the orchestra reveals the masterly polyphonic writing, instrumentation and contrapuntal skill of the modern composer. Instead of adopting Wagner's style of endless melody, Humperdinck holds to the old eight bar period of melodic expression. Some of the more humorous scenes are admirably characterized in tones, but the music as a whole

This will be the first Berlin performance of Elgar's "Apostles."

Hugo Heermann's violin school gave its last public student recital of this season in the Saal-Bau, at Frankfurt, on April 14. According to the Frankfurt General-Anzeiger the affair was very successful. Gotthold Graf and Rudolf Milewsky, who played for the first time at these concerts, revealed excellent qualities and promised much for the future. Ernst Zilver gave a fine performance of the first movement from the Mendelssohn concerto, while Ferdinand Kaufmann displayed sure technic and firm bowing in Rimsky-Korsakoff's Russian fantasy. In Paganini's D major concerto M. Schapiro revealed brilliant virtuosity and Josephine Gerwing, a talented young girl, played a movement from Richard Strauss' concerto, and Sarasate's "Zigeunerweisen." In conclusion the whole class rendered in unison Raff's "Cavatina" and Ries' "Moto Perpetuo."

Professor Heermann himself last week sailed for Australia, where he is engaged for a concert tour, from which he will return September 1. During his absence the work of the school will be carried on by Hugo Korschack, Heermann's chief assistant, and the other members of the faculty. Korschack is one of the leading exponents of the Sevcik school and has been having splendid results in his work at Frankfurt.

A new permanent orchestra is to be founded in Göteborg, Sweden, a very musical city, and the post of conductor has been offered to Heinrich Hammer, leader of the Lausanne Symphony Orchestra, who recently conducted two concerts in Göteborg with great success. Hammer has not yet decided whether he will accept the position.

Ovide Musin, who lately returned to Liège, after a successful five months' tour of the United States, the other day delivered a very successful lecture on the history of the violin. La Meuse, the leading daily paper of Liège, devotes nearly a column to an account of the lecture, and speaks of it in the warmest terms. The Liège press also writes in high praise of the singing of Madame Musin at a historical concert which recently took place in that town.

Richard Strauss' new opera "Salome," the text of which is taken from Oscar Wilde's drama of the same name, will receive its first performance at Dresden early in October next.

The 500th performance of Mozart's "Magic Flute" will take place at the Berlin Royal Opera in the latter part of May.

Sadie Walker, violinist, of Cleveland, Ohio, was cabled home from Berlin last week on account of illness in her family. For the past two years Miss Walker has been studying the violin with Gustav Hollaender, of this city, and has made exceptional progress on her chosen instrument. As she is gifted with an exceptionally musical nature and is very earnest in her work she ought to be very successful in her future career as public performer and violin teacher.

Good Friday Joseph Frischen achieved a notable success

with his oratorio society, the Musikakademie, at Hanover, in a performance of the "German Requiem" and the Bach cantata "Herr, gehe nicht ins Gericht mit deinem Knecht."

Concertmeister Karl Wendling, of Stuttgart, has been engaged to play in the Covent Garden Orchestra during the coming opera season.

Ugo Afferni, conductor of Der Verein der Musik-Freunde, in Lübeck, has retired from that position in order to accept a better one as leader of the Kär Orchestra, at Wiesbaden. He was chosen from among 138 competitors, as no less than eighty-nine conductors have applied for the post thus left vacant in Lübeck. And still they come.

Berlin has two new operetta undertakings. Benno Köpke, hitherto director of the Erfurt Opera, begins a season of operetta performances at Kroll's Theatre tomorrow, and Ernst von Wolzogen, of "Überbrettel" fame, on the same day begins a season of comic opera in the Thalia Theatre.

Prof. Julius Kniese, choral conductor of the Bayreuth festival plays, as well as leading instructor of the Bayreuth School of Vocalism, died suddenly of heart disease at Dresden, April 24. Born at Roda, in the duchy of Altenburg, December 21, 1848, Kniese studied first with Staade, in Altenburg, and later with Brendel and Riedel, in Leipzig. In 1871 he was appointed conductor of the Singakademie in Glogau, and in 1876 of the Rühlchen Gesangverein of Frankfurt on the Main, the same society that Siegfried Ochs will henceforth conduct. In 1884 Kniese was made musical director and leader of the City Orchestra in Aix-la-Chapelle, and since 1889 he has resided permanently in Bayreuth. His death is a severe loss to Bayreuth and to Cosima Wagner.

The first performance of Henri Marteau's new 'cello concerto will take place at the Dortmund music festival, May 28, under the direction of the composer. It will be played by the 'cellist Piening, of the Meiningen Orchestra.

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Yvonne de Treville, formerly a prima donna of the Savage English Grand Opera Company, is filling an engagement at the Royal Opera House in Budapest.

#### GUILMANT ORGAN SCHOOL.

LECTURES, recitals and preparatory work for the final examinations are filling the time of the closing weeks of the school year at the Guilmant Organ School. Mr. Carl has arranged a program of special interest, and no pains have been spared to strengthen each department and give the students a complete equipment for church and concert work. The annual commencement exercises will occur on the evening of June 1, when the school closes for the summer. The fall term is announced for October 12 and no summer session will be held, as Mr. Carl will be absent from the city. During the present month lectures will be delivered by Robert Hope-Jones on "Acoustics," George W. Kelsey on "Music as Represented in Art," Clement R. Gale on "Boy Choir Training," Louise Dade Odell on "The Episcopal Service," and in addition a class in organ tuning and repairing will do work under Gustav Schlette.

Mr. Carl will give instruction in service playing in addition to his duties in the organ department. The following students have secured positions as organists and will fill them for the ensuing year:

Presbyterian Church, Westfield, N. J., Laura Crawford.  
Second Presbyterian Church, Peekskill, N. Y., Katherine Estelle Anderson.  
Church of the Mediator, Kingsbridge, N. Y., Jessie C. Adam.  
First Presbyterian Church, Irvington, N. Y., Vernon Clair Bennett.  
First Presbyterian Church, Ogdensburg, N. Y., Wesley Ray Burroughs.  
St. Paul's M. E. Church, Nyack, N. Y., Evelyn G. Blauvelt.  
Salem Baptist Church, New Rochelle, N. Y., Katherine Estelle Bosworth.  
Presbyterian Church, Darlington, S. C., Prue R. Baird.  
Episcopal Church, Washington, Mass., Mrs. Crane.  
Trinity M. E. Church, Hackettstown, N. J., Grace Leeds Darnell.  
Washington Heights Baptist Church, New York City, John T. Erickson.  
Strong Place Baptist Church, Brooklyn, N. Y., T. Bath Glasson.  
Twelfth Reformed Church, Brooklyn, N. Y., Edward Everett Hand.  
Assistant at St. George's Church, New York City, Merrill Marquand Hutchinson.  
English Lutheran Church, Elizabeth, N. J., John C. Johnson.  
Washington Heights Presbyterian Church, New York City, Mary Adelaide Liacom.  
South Reformed Church, Brooklyn, N. Y., I. S. Lindsay.  
Thirteenth Street Presbyterian Church, New York City, Gertrude Elizabeth McKellar.  
First Congregational Church, Thomaston, Conn., Fannie L. McCormack.  
First Presbyterian Church, Summit, N. J., Frederic Arthur Mets.  
First Presbyterian Church, Easton, Pa., Charles Maddock.  
Presbyterian Church, Portland, Ore., Harold Milligan.  
Holy Cross Church, Plainfield, N. J., Louise Dade Odell.  
German Lutheran Church, New York City, Oscar Oschmann.  
Washington Avenue Presbyterian Church, New York City, Mary L. Riker.  
Christ Lutheran Church, Brooklyn, N. Y., Henry Seymour Schweitzer.  
Stanley Congregational Church, Chatham, N. J., Rollo S. Smith.  
Second Presbyterian Church, Troy, N. Y., Clara Stearns.  
Riverdale Presbyterian Church, Riverdale, N. Y., Edna Chase Tilley.  
First Presbyterian Church, Hoboken, N. J., Henry E. S. Wilson.  
Baptist Church, Corning, N. Y., Mrs. W. C. Wilbur.  
Greenwood Avenue Baptist Church, Brooklyn, N. Y., A. Howard Watson.  
Reformed Church, Ridgewood, N. J., James Van Wagoner.

Eduard Strauss, the Viennese composer and conductor, is writing his autobiography.

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## HOTEL CECIL, LONDON.

May 3, 1905.

**"D**AS RHEINGOLD" is an opera which can scarcely be greatly beloved of society. Played as it is, without a break and in pitch darkness, so complete that it is even impossible to read the names on the program, it affords no opportunities whatever for those social amenities which have till lately been considered almost the only raison d'être of the grand opera season. Lady Jones may load herself with her diamonds in vain, for no one can possibly see them, and the Marchioness of Mudford may level her opera glass at the surrounding boxes to her heart's content, but she will never be able to discover who their occupants may happen to be. A few years ago it would have been considered a positive insult to begin an opera season with such a work, but times are mercifully changing and we are gradually learning to take our opera rather more seriously. In the drawing room no one dare consider Strauss anything but fascinating for fear of being considered hopelessly behind the times, while at the opera Wagner proves almost as attractive as Melba or Caruso. Consequently Covent Garden was filled almost to overflowing Monday evening when the season opened with the first opera of the "Ring." At the time of writing only "Das Rheingold" has been performed, and it is, in consequence, impossible to dilate very much upon the performances. If, however, we may judge from the doings of Monday evening and if the promise then displayed is fulfilled, we are likely to hear as fine an interpretation of the cycle as has ever been given in London. In the first place, Richter has been engaged as conductor and that, of course, is half the battle. For not only has he an absolutely unrivaled knowledge of Wagner's scores but he is also a regular martinet in the matter of rehearsals. Richter is never content with half measures. If he is to officiate at the conductor's desk the performances have got to go exactly as he wishes, and if ten rehearsals are not enough to

attain the desired end he says "let there be twenty," and it is so. Many members of the cast were newcomers to London, and of these it will be possible to speak more fully in my next letter.

Among the notabilities present in the stalls and boxes were their Royal Highnesses Princess Christian, Princess Louise Augusta, Princess Victoria of Schleswig-Holstein, and the Duke and Duchess of Connaught; Lily, Duchess of Marlborough, the Duchess of Leeds, the Baron and Baroness Cedarstrom (Adelina Patti), the Earl and Countess of Derby, the Earl of Shaftesbury, the Earl and Countess of Grey, the Earl of Pembroke, Lord and Lady Esher, Mr. and Mrs. Carl Meyer, Mr. and Mrs. L. de Rothschild, Alfred de Rothschild, Lord Iveagh, Lord Dudley, Lord and Lady Harrington, Consuelo Duchess of Manchester, Lady Sherburne, Lord Westbury, Sir George and Lady Maud Warrender, Mrs. George Cornwallis West, Sir Ernest and Lady Cassel, and J. Pierpont Morgan.

Henry Russell's plans for his Italian season at the new Waldorf Theatre, in Aldwych, have now matured and he will open his campaign Monday evening, May 22, with a double bill, consisting of Paer's "Maestro di Capello," with Farraris, Pini Corsi and De Casimiro, and "Cavalleria Rusticana," with Calvé and Pezzuti. The same program will be presented at the Saturday matinee. Tuesday night and at the Wednesday matinee Duse will play "The Second Mrs. Tanqueray." Wednesday night "L'Amico Fritz" will be given, with Calvé, Agnes Jansen and Pini Corsi; Thursday night Duse will appear in "Magda"; Friday night another double bill will be given, consisting of "Serva Padrone," with Ferraris and Pini Corsi, and "I Pagliacci," with De Bohuss, De Lucia, Ancona, Angelini Fornari, &c.

Irene de Bohuss is a Polish singer who has been scoring a considerable success in Italy, while Inez Maria Ferraris has been especially engaged for "Fiorella," "Serva

Padrone" and "Maestro di Capello." Another new prima donna is Pepita Sanz, a Spanish girl of seventeen, who is said to possess a phenomenally high voice. The list of the sopranos also includes Bince Corsini, Mary Garden, who is to sing in "Traviata," and Alice Neilsen, who will appear in "Il Barbiere" and "Don Pasquale." As has already been announced in THE MUSICAL COURIER, Giulia Ravogli will sing her greatest role of Orfeo and will also take part in the performance of Mascagni's "Zanetto," which will be given for the first time in England. The tenors will also include Bonci, Lara, Massa and Senegalo, and Arimondi will be the principal bass.

In addition to the operas mentioned above the repertory will include "Adrienne Lecouvreur," "Sonnambula" and "L'Elisir d'Amore," while Duse will also play "Odette," "Hedda Gabler," "La Femme de Claude," "Adriana Lecouvreur," "La Locandiera" and "La Principessa Giorgio."

The prices are to be considerably below those generally adopted in opera houses here. There will be no pit, but the whole of the floor will be taken up by stalls, 400 in number, at half a guinea each. The grand tier will replace the usual box tier, and the prices will be 15s., 12s. 6d., 10s. 6d. and 7s. 6d. The balcony stalls will be sold at 7s. 6d. and 5s. All seats in the amphitheatre and gallery will be reserved and will cost 2s. 6d. and 1s. 6d. respectively. A limited number of standing places will be procurable in the balcony for 2s. and in the gallery for 1s.

John Philip Sousa occupied the Queen's Hall during Easter week and his concerts naturally attracted large audiences, for he and his band are always popular. His opening program included a most impressive symphonic sketch by Chadwick, Sousa's own suite, "The Last Days of Pompeii," and the usual marches, all of which were splendidly played and enthusiastically received. Estelle Liebling, the clever soprano, sang a showy air by Herold with admirable neatness and Leo Zimmermann played a trombone solo.

If all singers were as careful in selecting their programs as Madame Arctowska, who gave a concert at the Bechstein Hall on Friday evening, vocal recitals would be less monotonous than is at present the case. For, including in her selection a group consisting of such beautiful and little known songs as Lekeu's "Ronde," Chausson's "Nanny," Holmès berceuse, Fauré's "Le Secret" and Berlioz's "L'Absence," Madame Arctowska deserves our best thanks.

Frederic Lamond devoted the program of his recital at the Bechstein Hall Saturday afternoon entirely to Beethoven and Chopin.

To everyone's regret it is now definitely announced that Ternina will not be able to sing in London at all this year. Her recent illness has necessitated absolute rest until the autumn, when she hopes to be able to sing at Munich. In

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consequence, Litvinne will be the Brünnhilde at the second cycle of the "Ring," which begins on Wednesday next, and Wittich will be the Sieglinde. "Lohengrin" and repetitions of "The Barber" and "Don Pasquale" will occupy the evenings not given over to the cycle.

Daniel Mayer is entering once more into the field of concert direction and will undertake the management of Mischa Eiman's concerts, the first of which will take place at the Queen's Hall on May 17, when the boy will play Lalo's "Symphonie Espagnole," Wieniawski's "Faust" fantasia, Tschaiikowsky's "Serenade Melancolique" and Bazini's "Rondo des Lutins."

Fritz Kreisler is back in England and is giving a few concerts in the provinces. He leaves for Spain tomorrow and returns to London in time for his orchestral concert on May 29.

Robert Maitland, the English baritone, scored such a success at a Wagner concert at Nuremberg that he has just been engaged for three years at the Mainz Stadt Theatre.

Madame Albani gives a concert at the Queen's Hall Tuesday next under the patronage of Her Majesty the Queen and the Prince and Princess of Wales. She will be assisted by Clara Butt, John Coates and Kennerley Rumford.

Fanny Davies, J. S. Shedlock and Percy Pitt have consented to sit in judgment on the pieces sent in in answer to Mark Hambourg's offer of 10 guineas for a piano solo, to be played by him at his London recital.

ZARATHUSTRA.

#### LONDON NOTES.

The opera season at the new Waldorf Theatre, under the direction of Henry Russell, will commence Monday, May 22. The novelties will include Mascagni's one act opera "Zanetto." This little work is founded on François Coppée's comedy "Le Passant," and was originally produced in March, 1896. Pepita Sanz, a young Spanish vocalist, said to possess a wonderfully high soprano voice, will make her first appearance in Bellini's "La Sonnambula," the opera in which Madame Patti made her début in London. The conductor of the Waldorf opera season will be Amaldo Conti.

Marie Altona has chosen a highly interesting program for her vocal recital Wednesday afternoon next at the Bechstein Hall. Her selection of songs is very comprehensive, including examples of every school, commencing with an aria by Monteverde, announced as being given for the first time in England.

Alys Bateman, who has been singing with success lately in the provinces, will give a concert Friday afternoon at the Bechstein Hall.

Another musical prodigy is shortly to appear in London. Vivien Chartres is a little nine year old English girl who, for the last two years, has been studying the violin at Prague under Professor Sevcik, the famous master who taught Kubelik and so many others. Her success at Prague has been great. She will make her début in London at the Queen's Hall under the direction of N. Vert the 15th inst.

The students of the Royal Academy of Music will give performances Friday and Saturday evenings and Monday afternoon and evening of "The House of Shadows," a dramatic fantasy, with musical accompaniment, by E. L. Lomax, and "Dross," a music-drama without words, by Paul Corder, under the direction of F. Corder.

Saint-Saëns has promised to compose a new opera, which will be produced at Monte Carlo next winter.

Kubelik will have the assistance of the London Symphony Orchestra, under the direction of Landon Ronald, at his concert at Queen's Hall Thursday afternoon. The principal work will be Beethoven's violin concerto. In August the Bohemian violinist will make a tour of the provinces, to which he will probably pay a second visit in October and November.

Included in the program of the Kendal musical festival, which will be held Thursday and Friday, are Dvorák's "Stabat Mater," Mendelssohn's "First Walpurgis Night" and some choral works of less importance. Henry Wood and the Queen's Hall Orchestra will again lend assistance.

An operatic scenario by Wagner has, it is said, been discovered among the papers of Auguste Röckel, who in the troublesome '40s was a fellow revolutionist with the composer in Dresden. The scenario dates from 1842, and represents an opera in three acts, founded upon one of Hofmann's tales. There is no mention made of it in any of Wagner's writings.

Seldom does it occur that an English singer is selected for a post in a German theatre. Robert Maitland, the baritone, has, however, been engaged for a period of three years at the Mainz Stadt Theatre. It was owing to the success that he achieved at a Wagner concert at Nuremberg earlier in the year that he obtained the appointment at Mayence.

The Joachim Quartet concerts will be held at Bechstein Hall next Monday and May 10, 12, 15, 17 and 19, all but the third and the last taking place in the evening. Those amateurs who are accustomed to arrive late at concerts should note that the doors will be closed during the performance of each movement, and in some cases during that of an entire work.

The site of Beethoven's statue in Paris is still undetermined, but the design of the monument has been settled and shows the master upon a pedestal, beneath a dome supported by four winged figures, representing respectively the "Eroica" symphony, the "Pathétique" sonata, the "Choral" symphony and the "Moonlight" sonata.

A new orchestral work by Josef Holbrooke will be produced by the Ostend Kursaal Orchestra at Queen's Hall Wednesday afternoon, June 7. Many ambitious compositions by the musician in question, who was educated at the Royal Academy of Music, have been performed in London during the last few years, the one most recently heard being "Ulalume," which was included in the program of the Queen's Hall Symphony concert last December.

The Empress Josephine's harp has just been taken to the Garde-meuble, Paris, where it will be restored to its pristine splendor before going to its old home at Malmaison. It is of mahogany, ornamented with bas-reliefs in bronze, three of which represent Apollo, Harmony and Minerva supporting a shield inscribed with the letter "J." The harp, it is said, was given by the Empress Eugenie to M. Osiris, who has returned it to the state, conditionally on its being preserved at Malmaison.

#### CONCERTS FOR THE WEEK ENDING MAY 6.

MONDAY.  
May Elliott's piano recital, Bechstein Hall, 3.  
TUESDAY.  
Ignas Friedman's second piano recital, Bechstein Hall, 3.  
London Choral Society, "The Dream of Gerontius," Queen's Hall, 8.  
Mrs. Mackenzie Fairfax's concert, Hampstead Conservatoire, 8.  
WEDNESDAY.  
Marie Altona's vocal recital, Bechstein Hall, 3.  
Mr. Antonietti's violin recital, Aeolian Hall, 3.  
M. Richard's piano recital, Steinway Hall, 3:15.  
Frank Moir memorial concert, Bechstein Hall, 8.  
Kalman Ronay's concert, Hampstead Conservatoire, 8.

#### THURSDAY.

Kubelik's orchestral concert, Queen's Hall, 3.  
Betty Booker's vocal recital, Aeolian Hall, 3:15.  
Roland Jackson's vocal recital, Bechstein Hall, 8:30.  
The London Trio and Mlle. Anita's chamber concert, Aeolian Hall, 8:30.  
Elaine Limouzin's recital, Salle Erard, 8:30.  
Lucille Johnstone's concert, Steinway Hall, 8.

#### FRIDAY.

Alys Bateman's concert recital, Bechstein Hall, 8:30.  
Addison Price's concert, Steinway Hall, 3.  
Myra Liardet's concert, Bechstein Hall, 8:30.  
Helen Favonus' concert, Aeolian Hall, 8:30.

#### SATURDAY.

Hubermann's orchestral concert, Queen's Hall, 3.  
Vera Jachles' piano recital, Bechstein Hall, 3:30.  
Crystal Palace Orchestral Society, Crystal Palace, 8.

#### THE LONDON SEASON.

May 2—"Dream of Gerontius," Queen's Hall.  
2—Mrs. J. Mackenzie, Bechstein Hall.  
2—Richard Temple's Pupils' Recital, Steinway Hall.  
2—Ignaz Friedman, piano, Bechstein Hall.  
3—Hans Richard Piano Recital, Steinway Hall.  
3—Kalman Ronay, Hampstead Conservatoire.  
3—Marie Altona, Bechstein Hall.  
3—Aldo Antonietti, Aeolian Hall.  
4—Renée Urban, vocal, Bechstein Hall.  
4—The London Trio, Aeolian Hall.  
4—Rosa Bird, Steinway Hall.  
4—Elaine Limouzin, Salle Erard.  
4—Lucie Johnstone, Steinway Hall.  
4—Betty Booker, vocal, Aeolian Hall.  
4—Roland Jackson, vocal, Bechstein Hall.  
4—Kubelik, Queen's Hall.  
5—Helen Favonus, Aeolian Hall.  
5—Alys Bateman, Bechstein Hall.  
5—Myra Liardet, Bechstein Hall.  
5—Mrs. Wilson, Steinway Hall.  
5—Addison Price, Steinway Hall.  
6—Vera Jachles, Bechstein Hall.  
6—Huberman, Queen's Hall.  
7—Sousa's Farewell, Queen's Hall.  
7—London Symphony Orchestra, Queen's Hall.  
8—Gregory Hast, Aeolian Hall.  
8—Joachim Quartet, Bechstein Hall.  
8—Florizel von Reuter, Queen's Hall.  
8—Thibaud, Queen's Hall.  
9—Cathie Quartet, Aeolian Hall.  
9—Dorothy Martin, Bechstein Hall.  
9—Muriel Gough, Steinway Hall.  
9—Amelie Molitor, Steinway Hall.  
9—Amy Woodforde-Finden, Aeolian Hall.  
10—Reginald Davidson, Aeolian Hall.  
10—Joachim Quartet, Bechstein Hall.  
10—Axel Bergh, Steinway Hall.  
11—Philharmonic Concert, Queen's Hall.  
11—Queen's Hall Orchestra, Queen's Hall.  
11—Charity Concert, Steinway Hall.  
11—Miss Townsend and Mr. Groult, Steinway Hall.  
12—Joachim Quartet, Bechstein Hall.  
13—Marie Hall, Queen's Hall.  
13—Evelyn Downes, Steinway Hall.  
15—Joachim Quartet, Bechstein Hall.  
15—Ethel Winship.  
15—Vivien Chartres, Queen's Hall.  
15—Dalhousie Young, Aeolian Hall.  
15—Olga Samaroff, Steinway Hall.  
15—Gertrude Azulay, Steinway Hall.

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May 15—Misses Walenn and Spencer, Aeolian Hall.  
 16—Dr. Lincoln Beauchamp.  
 16—Huberman, Queen's Hall.  
 16—George Mackern, Aeolian Hall.  
 16—Amy Sherwin Pupils' Concert, Steinway Hall.  
 16—Miss Zimmercan and Herr Zur Muehlen, Bechstein Hall.  
 17—Joachim Quartet, Bechstein Hall.  
 17—Addison Price, Steinway Hall.  
 17—Ferie Quartet, Steinway Hall.  
 17—Mischa Elman, Queen's Hall.  
 17—Frederika Taylor and Mrs. Soley, Aeolian Hall.  
 18—Richard Temple, Steinway Hall.  
 18—Katherine and Beatrice Jones, Aeolian Hall.  
 18—Misses Sargent, Steinway Hall.  
 18—May Levy, Queen's Hall (small).  
 19—Franz Hegedius, Queen's Hall.  
 19—Messrs. Forbes and Catterell, Salle Erard.  
 19—Joachim Quartet, Bechstein Hall.  
 19—Mrs. Fitzgerald, Steinway Hall.  
 19—Lionel Tertis, Aeolian Hall.  
 20—Messrs. Watson and Thorogood, Steinway Hall.  
 20—Mark Hambourg, Queen's Hall.  
 22—Albert Garcia, Aeolian Hall.  
 22—George Hamlin, Aeolian Hall.  
 22—Messrs. Joachim and Borwick, Bechstein Hall.  
 22—Helen Mar, Steinway Hall.  
 22—Evelyn Heepe, Steinway Hall.  
 22—Frida Kindler, Salle Erard.  
 23—Cathie Quartet.  
 23—Lilian Moreton, Grafton Galleries.  
 23—Miss Ashwynne and Mr. MacKinley, Steinway Hall.  
 23—Margaret Carter, Steinway Hall.  
 24—Amy Cheyne, Steinway Hall.  
 24—Isabel Hearne, Steinway Hall.  
 25—Philharmonic Concert, Queen's Hall.  
 25—Reginald Clarke, Steinway Hall.  
 25—Miss Le Patourel, Steinway Hall.  
 25—James Henry Peter, Aeolian Hall.  
 26—Messrs. Boor and Dene, Steinway Hall.  
 27—Marie Stark, Aeolian Hall.  
 27—Huberman, Queen's Hall.  
 27—Popular Children's Concert, Steinway Hall.  
 27—Mme. Cavalier, Steinway Hall.  
 29—Chailley and Ferte Recital, Salle Erard.  
 29—Maggie Sterling and Richard Nitschke, Bechstein Hall.  
 29—Fitz Kreisler, Queen's Hall.  
 29—E. B. Puzzi, Steinway Hall.  
 29—Florence Wells, Steinway Hall.  
 30—Harold Bauer, Aeolian Hall.  
 30—Amy Sherwin's Pupils' Recital, Steinway Hall.  
 30—Frederic Warren, Bechstein Hall.  
 30—Louisa Aumonier, Steinway Hall.  
 31—Edith Clegg and Deszo Kordy, Bechstein Hall.  
 31—Edmond Hertz, Bechstein Hall.  
 31—Joseph Ivimey, Queen's Hall.

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May 31—Lena Law, Steinway Hall.  
 31—Gabriel Thorpe, Steinway Hall.  
 June 1, 2, 3, 6, 7, 8—Ostend Orchestra Festival, Queen's Hall.  
 1—Gwladys Lewis, Steinway Hall.  
 1—Richard Temple.  
 2—Folk Singers' Quartet, Aeolian Hall.  
 2—Mme. Schmidt's Quartet, Steinway Hall.  
 3—Ira Aldridge, Steinway Hall.  
 3—Benno Schönberger, Bechstein Hall.  
 5—Nora Clench Quartet, Aeolian Hall.  
 5—Queen's Hall Orchestra, Queen's Hall.  
 5—C. Hayden Coffin, Steinway Hall.  
 6—Josephine Chatterton, Steinway Hall.  
 6—London Symphony Orchestra, Queen's Hall.  
 6—Emelie Lewis, Steinway Hall.  
 7—Mary Olson, Steinway Hall.  
 7—Misses Conway, Steinway Hall.  
 7—Bauer and Casals, Aeolian Hall.  
 8—Philharmonic Concert, Queen's Hall.  
 8—Mrs. Black, Steinway Hall.  
 9—Addison Price, Steinway Hall.  
 15—Dorothy Wiley, Bechstein Hall.  
 15—Richard Temple, Steinway Hall.  
 15—Marie Busch, Steinway Hall.  
 17—Nellie M. Holland, Steinway Hall.  
 17—Vecsey, Queen's Hall.  
 19—C. Hayden Coffin, Steinway Hall.  
 19—P. J. Cooke, Steinway Hall.  
 20—Louie Basche, Bechstein Hall.  
 20—Helen Hill Trevor, Steinway Hall.  
 20—Louis van Hes, Steinway Hall.  
 20—Henry Such, Queen's Hall.  
 22—Philharmonic Orchestra, Queen's Hall.  
 24—Boris Hambourg, Aeolian Hall.  
 28—Helene Johner, Steinway Hall.  
 29—Richard Temple, Steinway Hall.  
 July 3—C. Hayden Coffin, Steinway Hall.

#### Severn Pupils.

ARTHUR EARNEST, who has been en tour with Paula Edwardes, is in New York again. He has had a most successful season and has received many good newspaper notices. The Pittsburg Leader says: "Arthur Earnest as Desmond Poverish, is the fortunate possessor of a fine voice, which he used to excellent advantage. He sang the most popular song of the evening, 'Winsome Winnie,' and made a distinct hit. He was recalled five or six times." Albina Dumas, known on the stage as Arline Darrell, is another successful pupil of Mrs. Severn. Miss Darrell was one of the "pink dancing girls," in "Babes From Toyland," and one night she was suddenly called upon to sing the "Slumber Song," as the regular singer was indisposed. Miss Darrell was so successful that she continued to sing the song for a week and then was offered the part of "Bo-Peep." Miss Darrell has decided to spend the summer in New York, studying with Mrs. Severn.

#### To Europe.

THE outgoing steamers sailing for Europe last week carried many members of the musical and theatrical profession. Henry Wolfsohn, the manager, sailed Tuesday; Paderewski and Alexander Lambert sailed Wednesday, and Mr. and Mrs. Daniel Frohman were among those who left Saturday.

## SYRACUSE.

SYRACUSE, N. Y., May 13, 1905.

**M**ELVILLE A. CLARK, who recently returned from New York, where he played with success, is a young musician deserving of much praise. Mr. Clark is a harpist of ability, and although but twenty years old, he has done much to advance the popularity of his instrument. His early training was with his father, a harpist of over thirty years' experience and a pupil of some of the European masters. Later, when it was seen that the young man possessed ability far above the ordinary, he was sent to Van Veatchon Rogers, with whom he has been making rapid progress. Besides musical talent Mr. Clark has much business ability, being associated with his brother in the management of the music business of their father, George W. Clark.

The Liederkrantz will hold the annual spring festival June 19 and 20. There will be two concerts, one in the evening, at which several prominent soloists will appear, and an afternoon concert, at which some of the best Männerchöre in the State will assist. The soloists are: Karl Griener, cello; Corinne Rider Kelsey, soprano, and Hans Schroeder, baritone. Societies from New York, Brooklyn, Albany, Troy and Utica will have places on the afternoon program. The following local societies have signified their intention to assist the Liederkrantz: Arion, Sangerbund, Concordia and the Arbeiter Liedertafel. The Liederkrantz, under the direction of Albert Kuenzlein, has reached a state of high efficiency and their annual concerts are looked forward to with a great deal of interest.

The pupils of Richard Grant Calthrop will be heard in a recital Tuesday evening, May 30.

The following are the programs of the organ recitals to be given by George Alexander Russell at the Tabernacle Church, Utica, May 21, June 4 and 11:

#### AMERICAN.

Sonata in C minor.....Ralph A. Baldwin  
Soprano solo, I Love the Lord.....Wm. Berwald  
Mrs. George Hoff.

Variations on a Scotch Air.....Buck  
Pastorale.....Wm. Hubbard Harris  
Fughetta (MS.).....A. L. Barnes  
Scherzo Symphonique.....R. K. Miller

#### FRENCH-ENGLISH.

Sonata in D minor.....Guilmant  
Largo. Allegro Pastorale. Finale.  
Contralto solo, Gloria Te.....Buzzi Peccia  
Mrs. Gertrude Thompson Friendsdorf.

Gavotte from Mignon.....Thomas  
Barcarolle.....Lemare  
March, Pomp and Circumstance.....Elgar

#### GERMAN.

Toccata, A flat.....Adolf Heise  
Serenade.....Schubert-Lemare  
Baritone solo, O God Have Mercy (St. Paul).....Mendelssohn  
Romanza (Evening Star Song).....Wagner  
Prelude to Parsifal.....Wagner  
Good Friday Spell, Parsifal.....Wagner  
Overture to Oberon.....Weber

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#### Tenor Jumps Overboard.

SUICIDE mania is still in the air. Among last week's unfortunates was Wallace MacCreary, once a light opera tenor. MacCreary jumped from a ferryboat in the Hudson River and was drowned.

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## BUFFALO.

BUFFALO, May 12, 1905.

**A**N immense audience gathered at Convention Hall Friday night and enjoyed a fine presentation of "Pinafore." So well was it sung and acted that soloists and chorus shared the honors of double and triple encores, and were evidently much gratified by the applause of "their sisters, and their cousins and their aunts." John Dempsey, of New York, was inimitable as Sir Joseph Porter, K. C. B. The cast was as follows: Captain Corcoran, Charles W. Dempsey; Ralph Rackstraw, Dr. J. Q. Frankenstein; Dick Deadeye, William J. Mitchell; Bill Bobstay, Frank O. Thornton; Bob Becket, Alex. Taylor Rankin; Tom Tucker, Charles E. Parsons; Tom Bowline, George E. Norcliffe; Josephine, Harriet Welsh Spire; Little Buttercup, Neenah Lapey; Hebe, Elizabeth Davies.

All of the characters were well personated. Mr. Mitchell as Dick Deadeye proved himself a born comedian, and the same may be said of Miss Lapey as Little Buttercup. Quantities of beautiful flowers were frequently handed over the footlights to the soloists. One of the most pleasing features was the dancing of the "Sailor's Hornpipe" by thirty young men and women. The chorus was a fine one and the eighty-five names should go on record in this letter if space would admit. J. Bodewalt Lampe deserves praise for his creditable direction of the orchestra, and special praise is due Charles Dempsey for his training of his chorus. As the opera was given for charity it is gratifying to chronicle it a big success.

The personnel of the West Avenue Presbyterian Church choir is as follows: Pearl Watkins, soprano; Miss Devitt, contralto; H. G. McTaggart, tenor, Herman Gawhe, bass.

Thursday evening, May 18, Mabelle McConnell will give a vocal recital at Aeolian Hall, assisted by Mr. Hartfeur, violinist.

Frances Louise Griffiths, who is a pupil of Georg Fergusson, of Berlin, has been engaged as director of a woman's club of thirty members in Mount Morris, where some of her pupils reside. She also teaches in Akron, N. Y., once a week. Miss Griffiths is also soprano and director in the Plymouth Avenue M. E. Church. The other members of the choir are: Mrs. Frank, contralto; Mr. Crankshaw, tenor (a Fellows pupils); Mr. Sinfield, bass; Miss Nason, organist, a pupil of William J. Gomph.

France Helen Humphrey, of the Buckingham, the successful vocal teacher, intends to enjoy three months' vacation in Europe. Madame Humphrey will sail on the Savoie June 15 for France and will be accompanied by Mrs. George Dayton Morgan, who also studied abroad, and who sometimes sings in aid of some good object. In an entertainment to be given May 22 for the benefit of the District Nurses' Association, Mrs. Morgan will sing and dance the "Moon Song," from "The Mikado." She makes a bewitching Japanese girl and has a lovely voice. Gilbert Penn, who has an uncommonly fine voice and much histrionic ability, will be the monologist.

The Guido Chorus gave its third concert on Thursday evening, May 11, at Convention Hall. The program was excellent. Corinne Rider Kelsey was the soloist.

VIRGINIA KEENE.

## The Mosenthal Fellowship.

**R**EGARDING the Mosenthal Fellowship at Columbia University several of the daily papers published erroneous statements. The fellowship is not to be bestowed this year, but at the commencement in 1906. Here is an official statement made by the department of music of Columbia University:

"This fellowship was established in 1898 in memory of the late Joseph Mosenthal, of New York city, and is designed to aid talented students of musical composition in the study of their art, either here or abroad (under the direction of the professor of music). It is awarded in alternate years and its value at each award is \$600 approximately. It is open to both men and women. Applicants for the Mosenthal Fellowship are required to show a thorough knowledge of harmony and of counterpoint and some ability to compose, by submitting a number of original compositions in support of their applications. In addition to his studies in music, the fellow must pursue studies in at least two other departments of the university.

This fellowship will be bestowed for the next time at commencement, 1906. Applications addressed to the president of Columbia University should be made prior to March 1, 1906, in writing. Special blanks are prepared for the purpose, which will be sent upon request.

The term of the fellowship is one year.

## Rubin Goldmark's Lecture Tour.

**R**UBIN GOLDMARK completed his "Parsifal" lecture tour for the Savage "Parsifal" Company recently in Portland, Me. Before that Mr. Goldmark lectured in Detroit, Columbus, Toledo, Buffalo, Montreal, Toronto and Quebec. Altogether Mr. Goldmark has lectured in forty-nine different cities this winter. May 9 he opened a course of lectures in Salt Lake City for the Unity Club there. This is a return engagement, as a similar course was given there last May, and its financial, as well as artistic, success has induced the club to bring Mr. Goldmark on again.

## Mr. Janpolski's Engagements.

**M**R. JANPOLSKI is already booked with the New York Symphony Orchestra, Walter Damrosch conductor, for next season, and will introduce for the first time in this country two arias by Tchaikowsky. During the summer months Mr. Janpolski will give a number of private recitals of Russian music in Bar Harbor and Connecticut resorts. Jeanney May, who has made a special study of Russian music, will lecture and play Mr. Janpolski's accompaniments.

## New Role for Von Klenner Pupil.

**L**ILLIAN SEVILLE, pupil of Madame von Klenner, has been engaged for the prima donna role in "The Mayor of Tokio," by Richard Carroll, which will be produced at the Studebaker Theatre, Chicago, about June 1. Miss Seville has been known by her successful work in "The Girl From Kays" and "Sergeant Kitty."

## Sousa Due This Week.

**S**OUSA and his band, after having delighted British audiences with their spirited music for nearly six months, are among the passengers of the steamship Baltic, due to arrive here about May 19.

A unique and interesting concert is promised for the evening of Sunday, May 21, the details of which will be published later.

## MUSIC IN THE ORANGES.

EAST ORANGE, N. J., May 12, 1905.

**T**HE musical season has just closed in the Oranges. Ronald Grant who directs the boy choir of Grace Church, produced Gounod's "Redemption" at this church, with the choir at his command and the following soloists: Master Harold Bradley, soprano; Frederick Tappan, alto; John W. Nichols, tenor, and Horace Goodwin, bass.

The Mendelssohn Union, Arthur Mees leader, sang Elgar's "King Olaf," with Caroline Mihr-Hardy, Glenn Hall and Frank Croxton as the soloists.

Another local organization that is of importance to the development of the right sort of musical taste is the Haydn Orchestra. This orchestra might be enlarged to advantage by the addition of more woodwind. Mr. van Praag, the leader, is a very capable director. George T. Dixon, who is the power behind the throne in this orchestra, is deserving of praise for his efforts. The closing concert of the Haydn Orchestra, held May 3, was a success, as usual.

The Musical Art Society, led by Arthur Woodruff, closed its season with a good concert. This society is unique, inasmuch as its concerts are comprised of a female chorus and a string orchestra, and the numbers, though artistic in quality, are light in character, the final number having been a vocalization of the Strauss waltz, "On the Beautiful Blue Danube." This waltz was unusually effective and inspiring.

CLARA A. KORN.

## A Reception for Bartlett.

**H**OMER N. BARTLETT, organist of the Madison Avenue Baptist Church, was honored with a formal reception by the ladies of the church on the occasion of the completion of his twenty-sixth year as its organist and choirmaster.

An appropriate program of music, largely made up of Mr. Bartlett's own compositions, was given. Mr. Bartlett contributed a number of piano solos, and the church quartet assisted with some effective numbers.

Mr. Bartlett is an accomplished organist and a brilliant pianist, but is best known as a composer, his works embracing almost every known variety of composition. They frequently are produced both in this country and abroad. In a highly laudatory speech Deacon C. B. Canfield presented Mr. Bartlett with an appropriate gift as a token of good will and appreciation on the part of the members of the congregation. Mr. Bartlett replied in a very felicitous manner and thanked the members of the church for their thoughtfulness.

Among those present were Mr. and Mrs. J. C. Colgate, Mr. and Mrs. Joseph Milbank, Mr. and Mrs. W. G. Fleming, Mr. and Mrs. Freeman F. Ward, Clarence Granby, Mrs. T. Granby, J. A. Benedict, Mr. and Mrs. F. H. Haffstot, Mr. and Mrs. H. A. Day, Miss V. L. Bayne and L. P. Bayne.

## Miles to Return in November.

**G**WILYM MILES, the baritone, who has been spending the past year in Germany, studying German lieder, will return to America in November. He will again be under the management of Henry Wolfsohn and will be open for engagements after November 15.

During his stay abroad he sang in a large number of concerts with his usual success.

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## BALTIMORE.

BALTIMORE, Md., May 12, 1905.

THE Clavier Piano School in Baltimore is in form of a stock company. Susan Bray Dungan is director. This school for advanced and intermediate instruction bases its plan of work upon experience in piano education which has been formulated by A. K. Virgil and made a precious legacy to all piano teachers. The principle of work does not end with a "soundless piano" for practice. It includes graded course in plan of study, absolute insistence upon fundamental perfection and the doing of one thing at a time before uniting that with the next step in advance, and also insistence upon the time and manner of study and preparation for recitation in class room. It separates the two distinct fields of "mechanism" and "interpretation" on the principle that one cannot perform work, any work, for which he has neither the tools nor the skill to use them. All piano teachers say they do these things, but they do not. They, so to speak, set young people to making whole costumes and suits of clothes who cannot even thread the needle or manage the tension. Mr. Virgil sacrificed all but life in his first fight to make parents and pupils see that the ascent of a ladder must be made rung by rung, unless, indeed, one lays it horizontally upon the ground and walks over it, which is often the case with piano instruction.

Miss Dungan and her faithful allies in the cause are still fighting the good fight. They will not teach classic funeral marches to children who cannot pass the thumb under the first finger, and they supplicate parents to look and see that this insistence is the law of success for all piano students. The cant that to insist upon proper passing of the thumb under the first finger is "inartistic" is dying a hard death. Release from it cannot come too soon. Success to the Clavier School in its broadest sense! The address of this school in Baltimore is 118 North avenue.

J. C. van Hulsteyn, of the Peabody Conservatory, whose violin work was recently heard in Washington, is prepared to receive outside engagements for a string quartet. John Alan Haughton is likewise doing ambitious work with a vocal quartet, of which Georgia Nelson and Eva Wentz are soprano and contralto. Mr. Haughton and J. J. Wagner tenor and bass. Compositions from the

composition class room of O. B. Boise, of the conservatory, are being performed in public.

The following programs of four exhibition concerts given at the close of the season indicate somewhat the extent and seriousness of the music work being done in the Peabody:

For Organ—Bach prelude and fugue in E minor, also in D minor; Widor's allegretto and toccata, from fifth symphony; Stainer's prelude and fuguetta. Tours' fantasia in C; an organ pastoral by Grison, and organ sonata by Hering, a student of the conservatory, played by the composer.

and nocturne in F minor; Liszt's "Hungarian" fantasy; Weber's "Invitation to the Dance," and concert pieces; a movement from a piano sonata by a student and played by him.

In violin work were selections from a suite for three violins by Hutcheson; fantasia on themes from "Othello," by Ernst; andante from Mendelssohn's violin concerto; romance in F major, by Vieuxtemps; Gounod's "Vision of Jeanne d'Arc"; "Scene de Ballet," by De Beriot; a Wieniawski legende; Godard's "Adagio Pathétique," and an andante for four violins, by Brockway.

The vocal work included various arias and selections by Verdi, Luzzi, Meyerbeer, Saint-Saëns, Donizetti, Scarlatti (for tenor aria from "Tigrane"), Gluck, Wagner, Handel, Bizet, Mozart, Massenet, and songs by Mr. Siemmon, one of the most gifted of the conservatory pupils in composition.

Alfonz Schenuit, organist and pianist, has a school in which himself and wife are active. All branches are taught. Mrs. Schenuit was the concert player known as Rosalie Dambmann, of New York. Emma Dambmann, the contralto, is now in New York. The violinist sister, Eleanor, is about to be married.

The new French tenor Robert has already secured a prominent church position in Baltimore and has an offer of one still more advantageous.

Eather Hunt and family have left Rennert House for the country.

H. D. Eastman, member of the Bach Choir and also of the Musical Art Club, leaves for Atlantic City till September 8. The gifted daughter of Harry Smith, the Baltimore basso, is named Marie Roze, after the famous French singer of that name, whose singing was one of the first strong musical influences of Mr. Smith. Charles Levin gave a big mandolin concert on the 9th inst. He was recently in Washington directing an entertainment in

strings for the Y. M. C. A.

Please leave all communications, change of address or other, at 210 North Charles street, the Gilbert Smith Piano House.  
FANNIE EDGAR THOMAS.



Franz Von Vecsey and Mr. Daniel Frohman.

THE above reproduction is taken from a photograph of Pach, New York. On May 23 young Vecsey was twelve years old. This picture was taken April 18. A record of this is merely made for future reference, if necessary.

The parents of the young violin genius are keeping a strict financial account of the receipts of each concert, and then the total receipts under each management of all his performances in Europe and America. In fact, this is done in the case of all European minors that appear publicly, for the purpose of enabling the parents, who generally have been appointed guardians, to report to the respective courts the amount of money received by and through the performances of such minors, the money being invested for them, less the necessary expenses, as their future property. All the money taken in by these prodigies emanating from Europe is subsequently invested for their own benefit in the name of their guardians, and then restored to them when they become of age.

For Piano—Movements from Rubinstein's concerto in D minor; from Mendelssohn's G minor concerto; from the Grieg concerto; from the Weber concerto in E flat; Saint-Saëns' concerto, in G minor, with accompaniment of orchestra and organ; Chopin polonaise in A flat major

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## POPULAR MUSIC.

**T**HIS ever recurring theme was recently revived by the attempts of a daily newspaper to determine upon the "most popular program" of twelve selected numbers. The object of the contest was aimed at a rather musically low stratum of our metropolitan life, for the editor plainly stated that the programs suggested must be "popular" with that class of people who do not attend Symphony concerts, classic recitals nor even legitimate opera performances. In other words, the programs must appeal to those whose tastes have been cultivated by the cheap theatres, dance halls and hand organs.

Contests based upon such premises can have no beneficial results, because they are conceived in total ignorance of the real charms of music and its spiritual significance. In determining the qualities of simple music we may put aside all considerations of harmony, counterpoint and tone color, and recognize merely the elemental principle, namely, melody. The charms of melody are purity, individuality, tonal consistency, rhythmic motion and conformity. It must bear some message, recall some memory, or awaken the dormant imagination.

Fortunately there are thousands of such melodies in circulation, and hence there is neither justification nor demand for vitiating melodies which do not meet these requirements. Countless examples of charming melodies might be cited from the repertory of grand, romantic and buffa opera; nor would I exclude Hérold, Offenbach, Lecocq, Planquette, Johann Strauss, Sullivan, Keller-Bela and DeKoven.

There are beautiful love songs like "Quando Miro," "Good Night, Farewell," "Then You'll Remember Me," "The Night of Love."

There are pathetic songs, such as "My Darling Was So Fair," by Taubert; "The Winged Messenger," "Ah, Fors e Lui." And there are strenuous melodies, like "Di Quella Pira," ceremonial melodies, like the march from "Tannhäuser," martial themes, such as "La Marseillaise," and a great number of light, pleasing airs like the "Gypsy March" from "Precioso," the "Gypsy Chorus" from "The Bohemian Girl," or "Anitra's Dance."

We are told that the common people require simple music, and undoubtedly this is true. But the melodies of Haydn, Mozart, Schubert, Weber, Donizetti, Bellini, Rossini and Verdi are mostly so simple that even a child can appreciate them, and their grace and charm have won such universal favor as to justify the claim (often made by the present writer) that even the artistically uncultivated masses enjoy good music whenever they are allowed to hear it. But the mercenary amusement vendors, aided and abetted by alleged composers, put a premium upon vulgar inanities which they call music, and thus the tastes of the people become perverted and corrupted. It is not to be presumed that managers pursue this downward course knowingly and maliciously. That would be a terrible responsibility to charge against them. They work and plan in ignorance of the real character of music, and presume that jargon and jingle are what the people want. They are mistaken. This can be demonstrated by placing on their programs the ballet music from "Feramors," "Anitra's Dance," or the "Pizzicati" from "Sylvia," together with such rubbish as one usually hears in a theatre. It will be found that Rubinstein, Grieg and Debussy received the most favor. Even their lightest works are melodically, harmonically and rhythmically superior to the plagiarized themes and hackneyed modulations of so called "popular music."

Considerable discriminating judgment must necessarily be exercised in selecting compositions for popular approval. Melodic charm and simplicity are always to be kept in view.

The allegretto from Beethoven's seventh and eighth symphonies, the larghetto from the second, the andante from the fifth, are universally admired. In fact there are many movements from the master's works, such as the polonaise,

op. 8, and the "Turkish March," which appeal to the outward senses and are easily assimilated.

Nearly all the music of Mendelssohn is popular in character. While certain opuses are rather cloying to one who has listened to the psychological messages of Schumann, Chopin, Wagner, Tchaikowsky, Saint-Saëns, Brahms, Grieg and Elgar, yet all must admit that Mendelssohn was an accomplished musician, a serious artist and a beautiful character in music.

Since melody is the first consideration in catering to the music loving public we turn instinctively to the great melo-dists, Mozart, Schubert, Donizetti and Bellini, Verdi, Rubinstein, Raff, Gounod, Jensen, Heinrich, Hofmann, Grieg, Godard, Nevin. Every phrase and section from a master work is stamped with the monogram of artistry.

A petite prelude from Chopin reveals the true composer as plainly as does the F minor concerto, and the "Slumber Song" by Schumann discloses the master quite as unmistakably as does the great D minor symphony.

If Raff's powerful song, "Ever With Thee," be considered too classic for a popular program, we may select "La Cavatina" or "La Fileuse" and still enjoy the aid of a tone master. But in heaven's name let us not forever be doomed to hear the nauseating concoctions which occupy such a large portion of theatre programs.

In further proof of the statement that no necessity exists for publishing or performing trash, the fact may be cited that "La Serenade," by Schubert, has had a greater sale than "Bedelia," and the "Serenade" will continue to live while "Bedelia" will soon be buried in oblivion. In fact, none of the so called popular pieces have enjoyed such wide favor as has been bestowed upon "When the Swallows Homeward Fly," "Ye Merry Birds," "The Lost Chord," or Mendelssohn's songs without words. Indeed, some of Chopin's compositions, and Wagner's, too, have had an enormous sale, if we take into consideration all the civilized countries where they are published and admired.

In conclusion a popular program of 1897 by the Thomas Orchestra is quoted:

Cortege Solenel, op. 30.....	Glazounov
Overture, op. 115.....	Beethoven
Symphonic Poem, Wallenstein's Camp.....	Smetana
Invitation to the Dance.....	Weber-Weingartner
Vorspiel, Lohengrin.....	Wagner
Ride of the Valkyries.....	Wagner
Prelude, Third Act, Cricket on the Hearth.....	Goldmark
Suite, Les Erinnyes.....	Massenet

A. J. GOODRICH.

## Klein on the Atlantic.

**H**ERMANN KLEIN sailed for Europe yesterday (Tuesday) on the Kaiser Wilhelm II, after the most successful year's teaching he has yet accomplished in this country. Three of his American pupils will join him for the purpose of further study in London, where Mr. Klein will remain until the end of July. This will be his third annual season on the other side since he started his career as an international teacher, a venture which may now fairly be said to have passed beyond the experimental stage, seeing that its results have proved satisfactory in every possible respect.

Mr. Klein will, after spending his vacation in Europe, return to New York about the middle of September to resume work at his studio, 154 West Seventy-seventh street.

## Madame Vallès a Bride.

**C**ONSTANCE LOCKE VALISI, formerly a favorite pianist of Chicago, was married May 6 to Charles Frederic Sibley, of St. Paul, eldest son of the late Gen. H. H. Sibley, of Minnesota. The wedding took place in Minneapolis, at the residence of Mrs. C. Ralston, an aunt of the bride. The Rev. S. B. Purves, rector of Holy Trinity Church, performed the ceremony, to which only relatives were invited. When Mr. and Mrs. Sibley return from their tour they will make their home in St. Paul. Mrs. Sibley has a wide acquaintance in musical circles East and West.

## DAYTON.

DAYTON, Ohio, May 12, 1905.

**T**HE musical program at the Schiller memorial celebration at the National Theatre Sunday was under the direction of W. L. Blumenschein. Romberg's setting of Schiller's "Lay of the Bell" was sung by a large chorus, assisted by the Dayton Orchestra and a quartet of soloists—Laura Flecksteiner, soprano; Ida Brand-Wearer, contralto; Dr. J. E. Froendhoff, tenor, and George Hessler, basso. The orchestra performed Beethoven's "Egmont" overture. Florence Lange recited a prologue on Schiller, written by Dr. H. H. Fick, of Cincinnati. Dr. W. H. Hailmann, of Chicago, made an address in German and Prof. William Werthner spoke in English. In commenting on the musical part of the afternoon the Dayton Daily News said:

While the afternoon's oratory was on a very high plane, the musical part of the program was the great feature of the occasion. It was the Dayton orchestra's first appearance and its members played like veterans; few professional orchestras of high fame are more musically in performance. Its interpretation of Beethoven's "Egmont" overture was flawless and its work in Romberg's setting of the "Lay of the Bell" was delightfully full of art.

The vocal score of the lied is not difficult, but the work of the chorus was of the highest order. Its delivery of the fire chorus, "Wohltätig ist des Feuers Macht," was admirably full of verve and vocal volume and loyal to the composer, A. Romberg. Its work in the lighter lilting lyrics was no less admirable. Praise be to its trainer and conductor, Professor W. L. Blumenschein.

## Concert by Miss Westervelt.

**L**OUISE ST. JOHN WESTERVELT, the soprano, assisted by her professional pupil, Ethel Day Baker, contralto, and J. D. Bryson, violinist, gave a concert Thursday, May 4, at the Decorah (Ia.) Grand Opera House. Mrs. Walter S. Riley was accompanist. The program follows:

Wanderer's Night Song.....	Rubinstein
Greeting.....	Mendelssohn
Miss Westervelt, Miss Baker.	
The King of Thule.....	Liart
Ethel Day Baker.	
With Verdure Clad (Creation).....	Haydn
Louise St. John Westervelt.	
Spanish Dance.....	Moszkowski
Prof. J. D. Bryson.	
Slumber Song.....	Maude V. White
Lorraine, Lorraine, Loree (by request).....	Loehr
Miss Baker.	
Aria from Philemon et Baucis.....	Gounod
Miss Westervelt.	
Tuscan Folksongs.....	Caracciolo
Miss Westervelt, Miss Baker.	
Turn of the Year.....	Willeby
Since We Parted.....	Allisten
Three Roses Red.....	Norris
Fall! Fall! Fall!.....	Van der Stucken
Miss Baker.	
Fantaisie, Il Trovatore.....	Verdi-Alard
Prof. Bryson.	
O, Let Night Speak of Me.....	Chadwick
The Nightingale Has a Lyre of Gold.....	Whelpley
A Widow Bird.....	Lidger
Fairy Lullaby.....	Mrs. Beach
June.....	Mrs. Beach
Miss Westervelt.	

## German Singers Engaged.

**H**ENRICH KNOTE, the tenor, has been re-engaged for the Metropolitan Opera House next season. Among the other German singers who will come are Bertha Morena, of Munich, and Hilda Schoene, of Mannheim. A new stage manager, Goldberg, of the Elberfeld Stadt Theatre, is also engaged for the Metropolitan.

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## NATIONAL FEDERATION

## OF MUSICAL CLUBS.

**T**HE Music Club, of Greenfield, Mass., has just finished its seventh year of study. It was organized November 15, 1898, at a meeting of five young women—four pianists and one singer. Officers were chosen, and it was voted to increase the size of the club by inviting seven other amateur musicians to join. At the close of the first year the membership numbered seventeen, and since then the growth has been steady.

During the first year meetings were held at the houses of the members and a program was given, in which each member present was expected to take part. The music was usually by one composer and a little sketch of his life was read.

The second year, however, the club entered upon a seven years' course of study, which is still being followed out as then planned. This included three years of German music, beginning with Bach, ending with Wagner; one year of French music, one of Russian, Scandinavian, Polish, &c., one of Italian, just finished, and one of English music, which will close the course next year. It is proposed after that to take up the study of composers, spending as long a time as necessary to make an exhaustive study of the works of each.

The music for this course is bought by the club, which now owns a fine library, carefully catalogued. The programs each year are prepared by a committee chosen by the president, usually two for the piano part, two for the vocal and one for the organ. These programs are printed in book form, with dates of meetings and the work assigned. The book is finished about October 1 and the music is distributed so that each one knows exactly what is expected of her and is able to make ample preparation. Two pianos, the organ and a chorus of women's voices have all been called upon in the programs of the club, besides solo piano and voice, and last year men were invited to join with the regular members, thus forming a mixed chorus.

The meetings are held weekly from October 1 to April 1, at 10 o'clock in the morning. For a time the meetings were held fortnightly, but it was found that the work was not so well prepared and a loss of enthusiasm was the result.

At the beginning of the fourth year associate members were admitted to the number of ten. The number was afterward increased to about thirty-five and necessitated hiring a meeting place. Regular members began that year to pay annual dues of \$2, and the associate members the sum of \$3 a year, in return for which they were given the privilege of attendance at the meetings but no voice in the management of the club. Their presence is a great incentive to good work and their interest a spur to greater effort in general.

Every winter the club gives three or four evening musicales to which the public is invited. The programs for these recitals are made up of music which the club is studying. A large hall is hired for the occasions, or when the organ is necessary a church is used. The club makes these musicales entirely free, paying all expenses from the treasury, and feels well repaid by the appreciation expressed in a large attendance.

An annual public concert by professional talent closes the year's work in the spring, and for two years midwinter concerts have also been arranged. At the last of these, which took place February 23, Rossini's "Stabat Mater" was given by the mixed chorus and soloists from abroad.

The officers of the club are: President, Grace Deane Williams; first vice president, Mrs. J. E. Cornell; second vice president, Mrs. Charles Ashley; secretary, Christabel Smith; treasurer, Mrs. Francis H. Maxwell.

The Symphony Club of Denver held the last meeting of the season at Knight-Campbell's. Miss Taussig spoke of the form of the overture and the history of its development, referring particularly to the "Egmont" overture, which Beethoven wrote to Goethe's tragedy of "Egmont." She also gave an explanation of the Wagner overtures and analyzed them. The resources of the Symphony Club proved equal to the presentation of typical overtures by

the great masters Beethoven and Wagner, as three separate piano quartets of ladies which had been organized and in practice during the season appeared on this occasion. The Misses Fauss, Nye, McCord and Mrs. Friedenthal gave the overture to "Egmont" (Beethoven); Mesdames Begga, Perry, Smith and Miss Rescher gave the overture and introduction to the third act of "Lohengrin" and Mesdames Friedenthal, Begga, Smith and Miss Anfenger played the "Tannhäuser" overture.

SAENGER PUPILS IN  
CONCERT AND ORATORIO.

**H**ILDEGARD HOFFMANN, now Mrs. Huss, has won for herself an enviable place among the successful concert singers of this country. Beginning in a simple way, with church work, she has moved steadily onward to the front ranks of oratorio and lieder singers. She has beauty, grace and talent; has also taste and skill in the use of her lovely voice, and, what is rarer than these, imagination to understand and intelligence to interpret the subtlest of songs. Her style is broad and



HILDEGARD HOFFMANN-HUSS.

dignified, and eminently suited to oratorio work, in which she has been most successful. Last June she was married to Henry Holden Huss, the well known composer and pianist, and they had planned a large number of recitals together, but the death of Mr. Huss' mother and father put an end to public work for this season. Previous to this they gave a recital at the White House, when they had a most charming and gracious reception from both the President and Mrs. Roosevelt, and their autographed photographs as souvenirs of the occasion. Among other songs Mrs. Huss sang at that time Mr. Huss' ballad, "Song of the Siren," which seemed to please the President best of all, so that since then they call it the "President's Song." They are planning a large number of recitals for next year, and in the meantime are building a cottage at Lake George, where they will spend the summer tramping, boating and fishing, leading a healthy out of doors life. Mrs. Huss was for several years a pupil of Saenger. She came to him, as she says, when she needed just the advice and help he gave her, and he launched her successfully upon her career as a concert singer. She has had several offers for operatic work, which she does not care for, feeling that in concert oratorio and lieder singing she has been and will be still more successful.

Some press notices are reproduced:

Always one of the most admired of American sopranos, Hildegard Hoffmann Huss now occupies a place with the scholarly singers of

any country. \* \* \* That Mrs. Huss should sing her husband's songs superbly is not surprising. \* \* \* She sang Wagner's "Träume" by request, and in this difficult song, as in the lieder by Brahms, Schumann and Franz, gave further proof of poetical insight and artistic poise.—Musical Courier.

Her clear, pure voice was most agreeable to hear, and she sang with thorough understanding and genuine musical sentiment. Wagner's "Dreams" in particular was sung by her with warm, deep feeling.—H. T. Finck in New York Evening Post.

In Mendelssohn Hall last evening Hildegard Hoffmann gave a recital of songs. The young woman has an engaging personality and a lovely voice and sings with obvious sincerity, intelligence and taste.—H. E. Krehbiel, in New York Tribune.

Miss Hoffmann has a voice of marked purity of tone, sympathetic and sweet in quality. Her method and technical knowledge, coupled with good taste, dramatic power and natural musical intelligence, combine to make her singing a pleasure to critical music lovers.—New York Commercial Advertiser.

Her splendid voice is exquisitely pure in tone, superb in carrying power and of generous range. Miss Hoffmann is a most charming woman, of striking personality, commanding presence, refinement of manner and great culture, aside from her wondrous vocal gifts.—Manchester (N. H.) Mirror.

Miss Hoffmann, whose pure, bright, flexible and finely controlled soprano and meaningful setting forth of the songs she essays always assure enjoyment, delighted her hearers by her interpretations of songs by Scarlatti, Haydn, Schubert, Wagner, Brahms, Schumann, Strauss, Foote and Huss, so eloquently sung that she was obliged to respond to an encore. Miss Hoffmann brought to her task a beauty of tone, an informing intelligence and a skill in vocalization that commanded admiration for her unusual accomplishments in a wide field of song.—Newark Sunday News.

In the selections from "Elijah" the dramatic intensity that characterized her singing marked her an artist of more than ordinary merit.—Troy Press.

Miss Hoffmann sang (Brahms' "Requiem") with remarkable beauty of tone and expression. \* \* \* She is one of the very best sopranos singing oratorio at the present time in America.—Brooklyn Eagle.

"Her solos (Handel's "Messiah") were a religious inspiration. Her singing was replete with spiritual exaltation, the quality of her beautiful voice, like that of Nevada's, became more crystalline as its notes rose higher in supplication or in praise. She was strenuously applauded.—Pioneer Press, St. Paul.

The only fault was that the production does not give her more lines to sing. Her voice has rare beauty and sweetness, and her dramatic power is a great factor in making her the success she is. Her song in the opening of the fourth part was one of the masterpieces of the evening.—Pittsburg Post.

## "Beethoven," by Ernest Walker.

**B**RENTANO'S "The Music of the Masters" series, edited by Wakeling Dry, has added a third book, following Ernest Newman's "Wagner" and Markham Lee's "Tchaikovsky," and that is Ernest Walker's "Beethoven." The complete list of Beethoven's works, with which the little volume closes, makes it as interesting at the finish as it is throughout a representative, comprehensive volume, and as the author wisely says: "The last word of any lover of Beethoven who has ventured to write a book about him, that touches merely the fringes of the theme, must be to send readers to the music itself. Felix Weingartner, in a reply to the request of a German music paper to write about Beethoven anent a recent Beethoven performance, says the same thing. These small condensed biographies of "The Music of the Masters" series are ready compendiums of value to every student of music, and to all who aspire to attain an intelligent view of modern ideas of the works of the masters.

## Sang Gilberto Songs.

**M**RS. HAZLETON, of the Ansonia, gave a musicale May 7 in honor of Hallett Gilberté, the tenor-composer, of Boston. Mr. Gilberté has passed two weeks in New York, Springfield and Hartford filling engagements. At Mrs. Hazleton's, Sunday of last week, Beatrice Fine sang charmingly a number of Mr. Gilberté's songs. The soprano was especially successful with "A Spanish Serenade" and "A Maiden's Nay and Yea," which the composer has dedicated to her. Mr. Gilberté's popularity is spreading. For next season he is already booked for many recitals and musicales.

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## BROOKLYN.

BROOKLYN, May 12, 1905.

NO one expected the Schiller memorial celebration in Brooklyn to receive the wide notice attracted by the event in Manhattan. Lack of a suitable hall and because there were not enough great men to go round were reasons why the one outshone the other in importance. Musically, however, the one celebration was quite on a par with the other. If a shade of superiority exists between the two mass choruses the honors would go to the United Singers of Brooklyn. Under Carl Fiqué's direction the united clubs did full justice to principal choruses. The Silcher setting for "Der Barde," Fiqué's setting for "Der Schwur Auf dem Ruetli," and Claassen's arrangement of Zahn's "Reitlied" were sung with fervor and precision. Becker's setting for "Morgenlied" was sung by the Schwaebischer Saengerbund, under the leadership of the club's own conductor, Ernest Scharp. This society had the place of honor assigned on the program for the reason that the beloved Schiller was a native of Württemberg.

Marie Rappold's singing of an aria from Tchaikowsky's "Joan of Arc" was another number of unusual musical excellence. The orchestra performed Rheinberger's "Demetrius" overture and the overture to Rossini's "William Tell." Heinrich Conried recited "The Veiled Statue of Sais." S. K. Saenger and Borough President Littleton made addresses. The celebration was held at the Montauk Theatre Sunday evening, May 7.

Ex-Mayor Schieren, of Brooklyn, and Arthur Claassen, another resident of the borough, were among the 4,000 persons who attended the celebration at Carnegie Hall, Manhattan.

The Brooklyn Institute of Arts and Sciences had a "Schiller Night" Monday at Association Hall. The Brooklyn Arion sang under Arthur Claassen's direction. Ex-Mayor Schieren presided, and there were addresses by Professor Coar, of Adelphi College, and the Rev. Dr. Heischmann, pastor of St. Peter's Lutheran Church.

Hugo Troetschel was assisted by a number of his pupils and two local singers at his 122d organ concert in the German Evangelical Church Monday night. The program was:

Organ Sonata, No. 5, op. 118.....Gustav Merkel  
Carl A. W. Strom.  
Fantasia, In freiem Style.....Gustav Merkel  
Alfred M. Adams,  
Organist of Calvary English Lutheran Church.  
Alto Solo—  
O Jesus Thou Art Standing.....Adam Geibel  
Oh! That We Two Were Maying.....Nevin  
Miss Offermann.  
Toccata and Fugue in D minor.....Bach  
Herman C. Huppenbauer.  
Organist of St. Paul's German Lutheran Church (Henry street).  
Organ Sonata, No. 1, op. 48 (Largo, Allegro).....Gullmunt  
J. Everett Sparrow.  
Soprano Solo, Fear Ye Not O Israel.....Buck  
Miss Haemmerer.  
Fantasia, Ein' feste Burg.....Reger  
Frank E. Freeman,  
Organist of Maapeth M. E. Church.

Pupils of the Carl Venth Violin School had the assistance of a young singer, Virginia Hurst, at the annual concert in Memorial Hall Saturday evening, May 6. Mrs. Venth's pupils in piano also gave a good account of themselves. The success of several of the younger students was amazing. The program follows:

Fete Champetre, for four violins.....Papini  
Lotta Davidson, Marie L. Rosset, Polka Schoenijahn, Dorothy Sussdorff.

Mazourka de Concert, violin solo.....Musin  
Justus Francisco.  
Polish Dance, piano solo.....Scharwenka  
Master Roy Ackerson.  
Ave Maria, violin solo.....Bach-Gounod  
Florence Rue.  
A La Marcia, for four violins.....Papini  
Florence Rue, Florence Muegge, Florence Bridges, Mildred  
Magonigle.  
Melodie, violin solo.....Rubinstein  
Florence Bridges.  
Rondeau, for piano, four hands.....Lichner  
Edna Hickey and Master Teale Rue.  
Mazourka, violin solo.....Demuth  
Master Frederick Moe.  
Three Songs.....Marie G. Hyde  
Love.  
I Lay Awake at Clover Scented Eve.  
The Indian Maid.  
Virginia Hurst, the composer at the piano.  
Dolly's Dream, piano solo.....Oesten  
Master Gerrit Cortelyou.  
Souvenir de Bade, violin solo.....Leonard  
Carl Blum.  
Scotch Poem, piano solo.....MacDowell  
Liberata Kleine.  
Berceuse, violin solo.....Godard  
Marie Louise Rosset.  
Serenata, for three violins.....Eichberg  
Masters Fritz Hausleiter, Kenneth Sturges, Warren Knowlden.  
Romance, violin solo.....Dorothy Sussdorff  
Le Retour du Printemps, violin solo.....Dorothy Sussdorff  
Carl Venth, the composer at the piano.  
Allegro from Concerto No. 9, violin solo.....De Bériot  
Polka Schoenijahn.  
Romance, violin solo.....Wilhelmj  
Edwin Huntington.  
Ballade and Poissonaise, violin solo.....Vieuxtemps  
Marie Gibson Hyde.  
Andante from Concerto No. 2, violin solo.....De Bériot  
Hungarian, violin solo.....Häschel  
Clarence Nelson.  
Larghetto from Concerto for two violins.....Bach  
Marie G. Hyde and Lotta Davidson.  
Miss Hyde and Miss Sussdorff are pupils in composition.

As told in THE MUSICAL COURIER last week, Mr. Venth and Mrs. Venth will sail for Norway May 24. They are to pay visits to Grieg, Svendsen, Sinding and Agathe Becker Grondahl.

Sunday night Jessie Shay will play numbers by Moszkowski, Salmon, Liszt and Wagner-Brassin at the closing concert of the Arion Ladies' Chorus. The other soloist is Phyllis Geier, soprano.

Historical Hall was filled to the outer doors Wednesday night for the annual concert by students from the Louis Mollenhauer Conservatories of Music. Violin, piano and cello numbers, concerted, and solo, were contributed by the following pupils: Nanette Zilver, Lulu Balmer, Mathilda Skidmore, Anna McGuire, Marie Lott, Ethel Emerson, Cedric R. Woodward, Henry C. Avery, William Melsha, Richard R. Paynter, John A. Murphy, Aaron Zilver, Leon Schwartz, Albert Schierenbeck, Leo Ostergren, William Kennedy, Emil Cohn, Ruth F. Corrigan, Helen Jacobs, Lucille G. Lack, Helen Scholder (student of Karl Griener), Jeanette Vose, May Bennett, Alida Zilver, Martha Strube, Marion Kennedy, Helen Smith, Adolf Capelle, Arthur Burkhardt, Louis Mollenhauer, Jr., Charlotte Chichester, Marjorie Jacobs, Maude Vernon Wilcox, Lillian Voss, Grace Burn, Monique Rocheleau, Elsie Consmiller, Anastasia Nugent.

William G. Hammond's Easter cantata, "Messiah Victorious," which received an extended review in THE MUSICAL COURIER some months ago, was sung at the First Reformed Church, Carroll street and Seventh avenue, Thurs-

day night under the composer's direction. Mr. Hammond's score is churchly in character, but it is devoid of the monotony that makes many sacred compositions tiresome. It was beautifully sung by the chorus of eighty voices and the soloists, too, aided in a highly praiseworthy performance. Eva Gardner Coleman, the soprano, sang the solo, "Behold, How Peaceful Dawns the Day," in the correct oratorio style. The tenor, Benjamin M. Chase, and the baritone, Dr. Eugene W. Marshall, were fully equal to the demands of the music. Charles Heinrich, who played the organ parts, succeeded in showing Hammond's skill in harmonic writing. The audience was wildly demonstrative, compelling the composer to bow repeatedly. Every pew in the large church was filled and late comers were glad to find a comfortable place to stand. Mr. Hammond is the organist and choirmaster of this church. The pastor, the Rev. Dr. James M. Farrar, compiled the text of "Messiah Victorious" from verses in the Bible.

Grace Larom, who has studios in Carnegie Hall, Manhattan, and the Pouch Mansion, Brooklyn, will give her spring musicale at the Nesmith Mansion, 117 Remsen street, Wednesday evening, May 17. A number of her advanced pupils will sing. Miss Larom's method is highly praised by those who study with her, and she has the personality that inspires her students, one and all.

A song recital by the pupils of Fannie Kurth-Sieber attracted a large audience in the Pouch Mansion Wednesday evening. Ballads of the bright and dainty sort mainly comprised the program and were intelligently sung by the students. In fact, some of the young women sang like professional vocalists, others like well trained amateurs, and all, by their excellent enunciation, expression and sweetness of tone, demonstrated that Mrs. Kurth-Sieber is evidently a conscientious instructor who takes pride in her students and takes much pains with their vocal education.

One pupil in particular, Elise Lehrenkrauss, has a bright vocal future, judging by her display of musical temperament in both ballads and operatic arias. She sang Bartlett's "Dreams," "O Schöne Zeit," by Goetz; the grand aria from "Gioconda," and also a duet from "Gioconda" with Mrs. James Dixon Roman.

Mrs. William B. Perry, soprano, admirably sang Woodman's "April Rain" and Ardit's "L'Estasi."

Mrs. James Dixon Roman, a mellow toned contralto, was heard to advantage in Bemberg's "Nymphs and Fauns" and Louise Sims' "Sweetheart, My Song Is Come." Grace Krum, contralto, and Florence McArdle, soprano, sang ballads and Geibel's "Spring Duet."

Pearl Shay, contralto, sang Massenet's "Then Weep," from "Le Cid."

Joseph Reinhard, Jr., tenor, sang artistically the romance aria from "Gioconda" and Hawley's "Because I Love You."

## Sousa's Royal Number.

AN all Sousa program for next Sunday evening at the Metropolitan Opera House is an affair that offers its own peculiar attraction. A feature is a suite "At the King's Court, 1904," in three movements.

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## DENVER.

"COZY CORNER,"  
DENVER, May 10, 1905.

**A** WAGNER-BEETHOVEN program was given as the final concert of the Denver Symphony Orchestra's second season, a fortnight since. The orchestra was enlarged to fifty pieces and there were three soloists—Florence J. Taussig, pianist; Miss Woeber, soprano, and Bessie Fox-Davis, contralto, all of this city. Miss Taussig, who is president of our Symphony Club, a well known teacher and prominent in all of Denver's musical works, played Beethoven's piano concerto in E flat, op. 73, faultlessly, and the Elsa-Ortrud duet from the second act of "Lohengrin" was sung by Miss Woeber and Mrs. Davis. The orchestra performed with credit the "Egmont" overture of Beethoven, "Good Friday Spell" from "Parsifal," Vorspiel and introduction to the third act of "Lohengrin." The closing number was the "Tannhäuser" overture. Raffaello Cavallo conducted with his usual skill.

The passing of the second winter season of Symphony concerts, with a deficit, whereas the first season gave a considerable credit balance, shows that Denver's orchestra cannot continue permanently under a petty policy. During the first season the conductor, musicians and soloists gave their valuable services for a merely nominal sum, in order to establish the organization, and succeeded so well that the guarantors were not called upon for any contributions whatever, a most unusual thing in orchestral history. But this year the same sacrifices were required, with no better excuse than "to avoid calling upon the guarantors." We had hoped that Denver possessed citizens of sufficient public pride to assure the permanence of such a valuable institution, even (?) by giving it ample financial support; yet, while the other musical organizations of the city bring the most eminent artists obtainable to Denver for their concerts each season at great expense, our orchestral association's directors content themselves with makeshift arrangements and impose upon the musicians, artists and public in order that the "expense" be avoided for the guarantors! And a deficit is the paradoxical result!

In strong contrast to the Orchestral Association's policy is that of one woman, Mary Elitch-Long, who regularly provides a free summer season of symphony and popular program concerts, at Elitch's Gardens, employing the same musicians and conductor. It was, indeed, from the Elitch plan that certain "public spirited" citizens evolved the Denver Orchestral Association and made themselves its "directors."

Recently the artistic Dawkins Violin Quartet gave an excellent recital in the South Broadway Christian Church, with the assistance of William David Russell, a baritone of exceptional power and ability. The quartet's selections represented Donizetti, Godard, Haydn and Schubert, and were performed most excellently, as were Mr. Russell's songs.

Innes' Band gave two concerts in Denver Easter Sunday, Emma Partridge, soprano, being the soloist. The band is en route to Portland to open the Lewis and Clark Exposition.

An interesting musicale was given a short time ago by friends and pupils of Hattie Louise Sims, musical director of the Tuesday Musical Club, and a prominent vocal teacher. Under Miss Sims' direction a pretty little operetta,

"The Court of Hearts," written by two Denver girls, is to be given soon in the Broadway Theatre.

Vocal pupils of Mme. Mays-Rhodes and piano pupils of Orville Wasley joined in a very creditable recital April 29 in Knight-Campbell Hall. Margaret Sharland, Fletcher Trunk, Kate Fielding, Ruth Pearson and Anna Birkedahl played the piano numbers, while the singers were Ora Bowman, Delphine Mook, Mary McCrudden, Eva Clark and Misses Trattner, Schright and Mosher.

Joseph Baernstein-Regneas, the well known basso, has been engaged for the third concert of the Apollo Club, under Henry Houseley.

That great master of the violin, Eugene Ysaie, played in Denver last night and, as in other cities, created a furore of enthusiasm.

FRANK T. MCKNIGHT.

## Otie Chew in London.

**T**HREE more London tributes about Otie Chew are appended:

Otie Chew, another clever young violinist, was heard again yesterday, when she confirmed the impression produced by her first appearance at a recent Richter concert—namely that she is an artist of intelligence and skill.—Westminster Gazette, March 10, 1904.

Otie Chew and Artur Schnabel are two young artists who have made their mark and the recital they gave at Bechstein Hall on Saturday afternoon was artistically successful. \* \* \* Both artists have already proved their sympathetic understanding of the classics.—Daily Telegraph, March 21, 1904.

Otie Chew, the violinist, and Artur Schnabel, the pianist, each of whom had previously been heard separately at concerts given here by Dr. Richter, gave on Saturday, conjointly, a sonata recital in the Bechstein Hall, when the two young artists were heard in Beethoven's sonata in C minor, op. 30, No. 2; Brahms' sonata in D minor, op. 108, one of the composer's ripest efforts, and in Schubert's sonatina, op. 137, No. 3. The two instrumentalists, who have already played together abroad, and each of whom is obviously in sympathy with the other, gave a sound and well balanced performance of the several works essayed, and succeeded in strengthening the favorable opinion which they had previously created.—The Queen, March 26, 1904.

## Harper's Successful Work.

**W**ILLIAM HARPER has been meeting with great success at all his concerts. His appearance in "The Messiah" with the Pittsburg Orchestra at Harrisburg, under the direction of Dr. W. W. Gilchrist, was spoken of by the Harrisburg Telegraph as follows:

Mr. Harper is an artist of the first rank. His familiarity with the music, his naturalness, his thorough sympathy with the composer's spirit, the positive delight with which he attacks the most difficult parts, together with his superb voice, gave the audience last night the highest enjoyment. We have heard scores of times those solos which are the severe tests of all bass singers, "Why Do the Nations" and "The Trumpets Shall Sound," but we have never heard them as well sung as they were by Mr. Harper. Harrisburg must hear him again.

Last week he sang in "Samson and Delilah," under the direction of Louis Arthur Russell at Newark, and the News speaks as follows of his work:

In authority of style, impressive and compelling sonority of voice and general fitness for his work, Mr. Harper, as the High Priest and Abimelech, was a tower of strength in the production. His sure knowledge of what he was attempting, coupled with his vocal and artistic resources, and the virile spirit with which he infused his singing, resulted in an easy and finely significant performance that commanded admiration for him as a vocal artist and a thoughtful and effective interpreter.

## MINNEAPOLIS.

May 13, 1905.

**J**OHAN J. McCLELLAN, organist of the Zion Temple at Salt Lake City, Utah, gave a series of organ concerts this week at the Auditorium.

Pupils of Sina Olson participated in a recital last night.

The band of the University of Minnesota, directed by B. A. Rose, gave its first concert of the season at the First Baptist Church last week. Alberta Fisher was the vocal soloist.

The Wennerberg Choral Club sang for a musical audience in Plymouth Church recently. Albin E. Ogren is the musical director. Ida Nihlen Kindwall, soprano, sang "He Shall Feed His Flock," from "The Messiah." Frank J. Rosenthal, basso, from St. Paul; D. Alvin Davies, tenor, and Franz Zedeler, violinist, were the other soloists.

Gaston Dethier was greeted by a large audience at the Auditorium when he dedicated the Kimball organ. The Philharmonic Club and a string orchestra, with Mrs. W. Gordon Brackett, C. Ellis Fisher and Austin Williams, in vocal solos, assisted at the concert. C. H. S.

## Maconda in Atlanta.

**M**ADAME MACONDA received artistic and social honors in equal measure in Atlanta, Ga., during the three days of the music festival. THE MUSICAL COURIER reported her successes last Wednesday. Today some Atlanta opinions are appended:

Madame Maconda has a delightful voice, pure and flexible and attuned to work of florid character, as in the mad scene from "Hamlet," no less confidently than to the oratorio style of the cantata in which she sang the part of the Angel Raphael.—The Atlanta Constitution, May 4, 1905.

Madame Maconda, on the opening night, had for her principal number the mad scene from "Hamlet," and she showed herself an actress as well as vocalist of achievement. Her interpretation was an artistic one, although she had to struggle against the obstacle of a confusing accompaniment, but her singing was authoritative none the less, her voice itself of delightful, clear quality, and, as adequate performance of the Ophelia song would imply, technically it is flexible and brilliant.—The Atlanta Constitution, May 7, 1905.

Madame Maconda sang the role of the Angel Raphael and with her first note charmed her audience. Hers is a soprano full of sweetness, clear as a bell and glowing with force and dramatic quality. It was not tested fully in the cantata, but had fine show in her later number. \* \* \*

Madame Maconda, in the mad scene from "Hamlet," was magnificent. Her voice seemed to catch and portray the varying emotions, soaring and swaying with the music in a way that showed all its varied possibilities.—The Atlanta Journal.

Madame Maconda wore a beautiful costume of pale blue silk. Her delightful soprano voice charmed all who heard her.—Social Note in Atlanta News.

## Directors Re-elected.

**A**T the annual meeting of the Metropolitan Opera and Real Estate Company, held Wednesday, May 10, at George G. Haven's office, the following directors were re-elected: George F. Baker, Adrian Iselin, Jr.; Charles Lanier, H. A. C. Taylor, George S. Bowdoin, A. D. Juilliard, D. O. Mills, H. McK. Twombly, George G. Haven, Luther Kountze, J. P. Morgan, George F. Wetmore and W. K. Vanderbilt.

## Studying American Repertory.

**J**UDITH ANDERSON, who has studied voice culture in Berlin the past two years, has arrived in New York. Miss Anderson will spend the summer here studying American repertory.

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## MRS. WILHELM EYLAU

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**T**ECHNICAL instruction in music apparently entails more expense in time and money than education in any other one line, and usually results in less comparative power of independent thought. After one has studied Greek, algebra or physics for some four years with average diligence he is perfectly competent to undertake for himself further work and even original research in that branch of learning. He who studies French for a long period and at the end of that time knows only of what he has read, without also being able quickly and independently to translate other books which he has not conned over in class, may naturally be considered deficient either in mental qualities or in proper instruction. And, yet, in piano playing the difference between work that has been criticised by the teacher and work that has been done even carefully under one's own judgment only is usually so evident that pupils of eight or ten years' standing often excuse unfinished though serious performances by saying, "You know I haven't studied this with anyone."

This inadequacy of musical instruction arises, of course, partly from the fact that all laws of musical expression are more intangible and less easily taught than the grammatical or scientific principles upon which is founded our power of independent thought in other lines. A more direct and potent source of such inadequacy however, is discernible in the tendency of music teachers to teach playing instead of independent practice. That is to say, when the pupil comes with a certain definite piece, the master hears it through and is apt to make only special criticisms on her work, saying, "Here the expression demands a retard; here a little more temperament, if you please—rubato tempo, and thunder down upon this chord, and then dash up into the treble runs." So he studies out the composition in question, polishing it, to be sure, but making most of his criticism particular. Not often does he open to the pupil sure laws of musical expression and their application in technic by which she may test her practice for herself, and independently attain something like the dazzling effects that flash through the master's playing. The points which most music teachers offer their students are, in fact, unlinked points as to the playing of special single notes. Thus it is that the girl who can play well compositions which she has worked out with a teacher often makes an inartistic showing in her own unaided attempts at study and performance. She has learned no broad, underlying rules of musical grammar through which to translate for herself the idiom of melodic and harmonic phrase and her playing results in a broken, stammered lisping of the musical thought.

In this very line Mrs. Wilhelm Eylau, of Berlin, is reaping, perhaps, her most remarkable success—in this same line of teaching independent practice. Greatly to her unusual ideas along this line does she owe the fact that in Berlin, the city in all the world most addicted to fine piano teachers, within six months time she has come to the very front and drawn to herself an overflowing number of eager young students. Technically, of course, the general results of her methods need hardly be mentioned. When it is already attested that one girl comes to Mrs. Eylau with a hand too small to reach over a sixth and in three months can take an octave with ease—that another girl who has studied six years in Germany and never played an octave after two months with Mrs. Eylau was taking the finale of the Liszt sixth rhapsody at concert speed—where such facts as these are known little remains to be said. These results, however, Mrs. Eylau has in large measure attained by her comprehensive grasp and teaching of general pianistic principles. The technical laws of her system she expounds in, at once so specific and so general terms that when a girl takes up a piece by herself she has but to apply the rules under which the composition falls to study, and then play it with far better results than anything worked out by herself before. Not that Mrs. Eylau's criticism is not always most salutary—for her keenness of natural perception and her long scientific observation of the muscle play of hand and arm give her technical advice a weight

that cannot be overestimated. Nevertheless, by her masterly generalization and welding of broad technical law to particular tonal effect she forces her pupil to think for himself—and so much so that every inch of pianistic footing acquired he uses as a stepping stone for further leaps across the torrent of physical incapacity.

Not in technical but in interpretative lines, however, lies Mrs. Eylau's greatest achievement in teaching her pupils how to work for themselves. These rules of musical expression which many teachers specialize into commands to play "here fast and here slow—it sounds more artistic," she unravels into an unbroken thread of musical ground law. These laws and their application she then impresses upon her pupils by every possible means. For instance, Mrs. Eylau possesses a rare talent of pianistic imitation. I have heard her play different compositions in the style of various artists, and produce effects strikingly similar to those made by the pianists in question themselves. This gift she puts to constant and skillful use in her daily teaching. When a pupil has played through a work, Mrs. Eylau not only explains the technical and interpretative faults of her rendering, but she actually and exactly reproduces them at the piano. Then having illustrated the inartistic phrasing or interpretation, she plays the passage again artistically, and thus enables the pupil to see and judge of her own defects—that is, to develop independent discrimination. It is the constant use of this practical illustrating of musical law to which Mrs. Eylau owes so much of the general broadening power of her teaching.

Moreover, Mrs. Eylau is singularly up-to-date and ahead of the times in the means which she employs to interest her pupils and keep them active mentally outside of their lessons and in all branches of musical training. This winter almost every week she has held a series of informal classes open to those studying with her. These weekly assemblies sometimes take the form of a lecture upon interpretation. In that case Mrs. Eylau herself plays and analyzes some standard composition with a view to broadly illustrating the same musical laws which she has been enforcing more in detail and private lessons. At these lectures all of the girls are allowed to state any differences in their views of the interpretation, with only this condition, that they must uphold such differences with argument. Sometimes the meeting takes the form of a reciprocal recital. In this case every pupil plays before the others, and if two girls render the same piece, the class is encouraged freely to discuss and value their respective styles of playing. Sometimes the charming little music room is transformed into a "normal school" and each girl must teach another girl and try to make her instruction as simple and plain as if she were speaking to a child of ten.

Now these are but a few of the practical, modern ideas through which Mrs. Eylau renders her work, teaching, inspiring and amazingly efficient. They serve, however, to illustrate her aim and her achievement. For although a technical specialist who is dealing successfully with cases long given up by some of the best piano teachers of Berlin, Mrs. Eylau's purpose is the attainment of technical perfection only in so far as it shall serve to expedite true musical expression. What she strives for day after day is to deepen in her pupils the individual capacity of comprehending and expressing musical idea. To this end she develops independent discrimination in all those who work with her. And that her end is achieved outsiders will attest, as they grant the phenomenal musical improvement seen in all of her pupils, and they themselves bear unanimous witness in the confession that studying with Mrs. Eylau has opened to them a new world of musical thought.

FLORENCE ELLINWOOD ALLEN.

## Tour of the Mills Quartet.

**W**ATKIN MILLS, the English basso, together with the members of his talented English Quartet, comprising Edith Kirkwood, soprano; Gertrude Lonsdale, contralto; Howard Wilde, tenor, and M. Parlovitz, pianist, sailed from England on the P. & O. R. M. S. India on April 6 for Australia, where they open a tour of ninety appearances in Australia, New Zealand and Tasmania May 5 at Perth. They open their American tour at the Alhambra Theatre in San Francisco, under direction of Will S. Greentbaum, November 14, 1905.

## MUSICUSIS MONTREALISIS.

MONTREAL, May 12, 1905.

**M**ILIANO RENAUD, our talented pianist, gave his annual recital Saturday last at the Windsor Hall before a good sized and well disposed audience. He played compositions by Mendelssohn, Chopin, Brahms, Sgambati, Strauss-Schütt, Grieg, Gluck-Brahms, Saint-Saëns and Schumann, the latter represented by the "Etudes Symphonique" and A minor concerto, accompanied on a second piano by Frederick H. Blair. Mr. Renaud is a player of temperament and artistic feeling. He plays scales and arpeggios with admirable equality, with bewitching smoothness and transparent clarity. For that reason his art was equal to the fundamental technical demands of the concerto, as well as to the other compositions, and he was generously rewarded with applause and had to give an encore. Mr. Blair on the second piano did well.

Dolly Lucas, violinist, a pupil of the Montreal Conservatory of Music, of which C. E. Seifert is the director, gave a recital Monday evening last in the Art Gallery. She was assisted by Belle Bryson, pianist, also a pupil of the conservatory, and Mrs. Seifert. The program represented Handel, Accolay, Beethoven, Scarlatti-Tausig, Schumann, Grieg, Mozart, Bohm, Wieniawski, Vieuxtemps and Dvorák. Miss Lucas, who is only twelve years of age, is full of talent. She draws from her instrument a clear and sympathetic tone, with a good technic, and is always true to the pitch. Her performance, indeed, all through was a creditable one to Mr. Seifert, whom I presume taught her personally. Miss Bryson was likewise successful and was enthusiastically applauded, while Mrs. Seifert distinguished herself in Handel's sonata, playing with musicianship and intelligence.

The pupils of Alfred de Seve, who is well known in the violinistic tribe, gave a concert in the Royal Victoria College in the 4th inst. Among the performers of the fair sex Miss Getz pleased me the most. She has a big future. Among the young men was Albert Chamberland, who played the andante and finale from Mendelssohn's concerto with fine execution and good bowing.

The season, which is just about over, I may say, has been a record breaker; not only in quality and quantity, but also in point of attendance. The Savage Opera Company opened it and some of the receipts for single nights were larger than some companies of this kind took in in a whole week. The vocalists who have appeared on the concert platform were: Lillian Blauvelt, Madame d'Albert, Ruby Cutter Savage, Enid Martin, Rachael Dowes, Lillian Herron, Audrey Bennett, Francis Rogers, Campanari and Mandoza Langlois. The violinists were Ysaye, Alfred de Seve, J. J. Goulet, Dorothy Hoyle and Emil Taranto. The pianists were Josef Hofmann, d'Albert and Emiliano Renaud. The ten symphony concerts met with a fair measure of success, financially and otherwise. The soloists of importance were Rollie Borden-Low, New York, and Clementine Varney (local), Mendelssohn Trio (local), the Pittsburg Orchestra, with Emil Paur as conductor, was a rare musical treat, and last, but not least, four performances of "Parsifal" by the Savage English Opera Company.

HARRY B. COHN.

## The Name of the Soprano Is Schaup.

**E**LIZABETH SCHAUP, soprano, a pupil of Pizzarello, has filled a number of successful engagements during the spring. As soloist at the second concert of the Manahata Chorale, given in the Harlem Presbyterian Church, Mrs. Schaup's singing was much admired. In reporting Mrs. Schaup's engagements in a previous article of THE MUSICAL COURIER the name of the singer was incorrectly spelled.

Mrs. Schaup is the solo soprano in the choir of the Washington Avenue Baptist Church, of Brooklyn.

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## BISPHAM.

(COMMUNICATED.)

**W**HEN David Bispham stepped upon the stage of the Metropolitan Opera House on the afternoon of May 2 at the Modjeska benefit to read the letter of regret from Paderewski, he was the recipient of a perfect ovation from the great audience present—a gathering truly representative of the best in art and literature—the stage and music, as could be gathered together in America today. It was fully a minute till the well known singer could commence to read, and then the clearness and richness of his speaking voice and the perfection of his enunciation and diction were a matter of universal remark.

It is well known that Mr. Bispham may at no distant day adopt the dramatic stage as his work, but it seems a pity that the foremost American male singer of the world should not be offered a place, even for a few performances each season, upon the stage of the Opera House in which he has so long sung to the general satisfaction.

The alleged objections of the heads of the Metropolitan Opera to Mr. Bispham's engagement either on the ground of expense or of nationality, are obviously absurd; while, as he showed conclusively in the songs sung later in the afternoon to the Modjeska audience, and previously to a hundred others all over the land, his voice is absolutely unimpaired, and the musical world knows that Mr. Bispham's art stands unequalled.

What is the reason, then, that our public has not the chance of hearing this true artist in some of his well known roles?

Mr. Bispham assures us that he will never masquerade as Bisfami, whatever happens.

During the past week he has made the greatest individual success at the excellent festival in Atlanta, Ga., and his voice was never in such fine condition. CANUTE.

## The Witherspoons as Teachers.

**O**N their return from Europe next September Mr. and Mrs. Herbert Witherspoon will be located in new studios, and will as usual accept a limited number of pupils. Mrs. Witherspoon's success as a teacher has been so marked as to place her among New York's most prominent vocal instructors, and her charming personality and ability in her chosen field have gained for her a host of admirers and filled her class to such an extent that she has had a waiting list of pupils throughout the winter. The advantages to pupils who study with these two artists can hardly be overestimated, as students have the privilege of criticism not only from a famous teacher but from a famous singer at the same time. Mrs. Witherspoon, for over eight years a resident of Paris and London, studied with many of the greatest musicians of our time, and has most flattering personal testimonials from them all. She has studied many of the modern French operas, songs, &c., with the composers, such as Massenet, Fauré, Bemberg, Thomé, &c., and is therefore one of the few who are competent to coach singers in this music.

As for Mr. Witherspoon, he is too well known throughout this country to need any further introduction. It is enough to say that his steady rise in popular favor through his continual growth in artistic stature gives the strongest proof of his correct ideas on vocal art.

Mr. Witherspoon ranks to-day, young as he is, as one of the foremost oratorio and concert basses. His progress has been steady and sure, a healthy and manly climb of the ladder, step by step, until now he enjoys a well deserved success and fame.

Mr. and Mrs. Witherspoon can be reached by mail until August 1 either at the Yale Club, West Forty-fourth street, New York, or care of N. Vert, 6 Cork street, Kensington Gardens, London W., England.

Their class will be limited to twenty pupils and will under no circumstances exceed that number. During the winter Mr. Witherspoon will give several song and lecture recitals privately for the pupils.

## MUSIC AT FORT SMITH.

FORT SMITH, May 11, 1905.

**L**ISZT was the subject at the last meeting of the Musical Coterie. Miss Sandals, Mrs. Garrison, Mrs. Read and Miss Walker played and gave the vocal numbers. Miss Payden read a paper.

Recitals at the Bollinger Conservatory were given in February by Augusta Cottlow, and by Edward Baxter Perry in March.

Alma Walker was another who gave a piano recital during the season, assisted by Mrs. Garrison, Miss Keam and Mr. McLeod.

Mr. Schneider, of Bollinger Conservatory, is director of the choir at the Christian Church.

The song recital by Arthur Beresford, of Chicago, at the High School Auditorium, was one of the successes of the year.

Mrs. Frank Read and Christine Seeley united a recital of works written for two pianos at the Bollinger Conservatory for the benefit of the Baptist Church. There were vocal numbers by Mrs. Garrison, soprano, and Miss Keam, contralto.

A church at Poteau, Ind. Ter., was financially aided through the piano and vocal concert by Myrtle Keam and Alma Walker.

## Claude Cunningham in the South.

**A**FTER winning a succession of triumphs in the South Claude Cunningham is home again. In Nashville, Tenn., he sang under the direction of C. J. Schubert May 1 and achieved so brilliant a success that the following day, soon after he reached Atlanta, he was re-engaged by long distance telephone for an invitation recital to be given under the auspices of the Nashville Philharmonic Society, Wednesday, May 10. On both occasions the Nashville newspapers gave him remarkably good notices. Cunningham, as already has been told in THE MUSICAL COURIER, was one of the stars of the music festival in Atlanta. In addition to his appearances at the other concerts he was engaged to sing in the concert Saturday afternoon as a substitute for Evan Williams, who was unable to keep his engagement.

## "Lazy" Schenck.

**E**LLIOTT SCHENCK was taken to task severely and christened "the lazy conductor" upon his first appearance as conductor in San Francisco, because he conducted opera sitting down. It is an interesting fact that the same papers which were so hard on Mr. Schenck, after his "first night," said after his second appearance: "It must be confessed Mr. Schenck conducted well," and after that they sang his praises for three weeks. We will in our next issue reprint some of Mr. Schenck's San Francisco notices.

## Schlesinger Elected.

**S**EBASTIAN B. SCHLESINGER has been elected a member of the Société des Auteurs et Compositeurs de France. In order to become a member of this society six works published in France have to be submitted, an examination must be passed and a residence of three years in France is required. Once a member of this society every time a composition of a member is sung or played the author's rights are levied.

## DETROIT.

DETROIT, Mich., May 12, 1905.

**T**HE last faculty concert for the season of the Michigan Conservatory of Music was given at the Church of Our Father last Thursday evening. The program was presented by Alberto Jonas and William Laim.

F. K. Stearns, one of Detroit's most staunch supporters of music, has secured the co-operation of a number of the wealthy men of the city who have subscribed sufficient money to carry through a series of six concerts for next season, which will be better than anything of the kind that we have ever had. N. J. Corey will act as secretary of an executive board, of which Mr. Stearns will be at the head. The concerts will be given in the Light Guard Armory, and the present program of the orchestras that will give these concerts contains the Pittsburgh Orchestra, under Emil Paur; the Cincinnati Symphony, with Frank Van der Stucken; the Theodore Thomas Orchestra, under Frederick A. Stock, and possibly the Boston Symphony.

An entertainment under the direction of Charles Le Fond, was given by the Elks in the Elks' Temple last week. The program was furnished by Cecil Morris, soprano; Emilie Sadler, violinist; Louis McPhee, banjoist; Morgan Parker, baritone; P. H. Morgan, tenor; Leo Lester, comedian; Harrison L. Davies, magician; Marcus La Blanche and Mae McCarthy gave one act from "Pygmalion and Galatea."

Bessie Booth Dodge sang at a dramatic recital by Agnes May Livingston last Wednesday evening.

Julius V. Seyler's piano recital in Saginaw last Wednesday evening was under the auspices of the Euterpean Society.

Marguerite Luderer and Mrs. William Luderer united in a pupils' recital last Friday evening in their studio.

The board of directors of the St. Cecilia Society held a meeting last week and elected Mrs. J. V. Moran, president; David Farmer, vice president; W. G. Kay, secretary; H. W. Courtaine, treasurer. N. J. Corey was reappointed conductor for another year.

Ruey Smith, of the Michigan Conservatory of Music, gave a pupils' recital at the Norris M. E. Church last Thursday evening. E. H.

## "The Rose Maiden" in Harlem.

**I**N Calvary M. E. Church, Harlem, Cowen's cantata, "The Rose Maiden," was given May 11 by the Harlem Oratorio Society, Alfred Y. Cornell, conductor. The solo singers were Grace J. Davis, soprano; Emma S. Brett, alto; Reed Miller, tenor, and Charles N. Granville, baritone. The choruses are well drilled, prompt in attack, shading well and formed a solid background for the musical pleasure of the evening. Miss Davis sang well; Emma Brett got a large share of the applause, Mr. Granville was successful, and Reed Miller carried off honors with his tenor singing. An added verse, not on the printed text, sung by the men, was most effective. Mr. Cornell's work in this church is again bearing good results.

## Dotti's Contract Renewed.

**L**OUISE DOTTI, the well known soprano, formerly of the Mapleson Opera Company, has renewed her contract with the Cincinnati College of Music as one of the vocal instructors.

## SEASON 1905.



**SOUSA  
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**PERCY HEMUS**

## WASHINGTON.

WASHINGTON, D. C., May 12, 1905.

**T**HE Georgetown Orchestra, directed by Josef Kasper, will give the "Egmont" overture and Mendelssohn's "Scotch" symphony as central features on the 17th. Rubinstein's "Kamennoi Ostrow," "Inauguration March," by Boekelmann, and selections from Saint-Saëns, German and Grieg will be included in the instrumental program. Franceska Kasper will sing the "Michaëla" aria.

"Martha" and "The Mikado" operas will be presented by Katie V. Wilson, directed by Thomas Evans Greene, on May 24 and June 2. The operas will be in costume and accompanied by orchestra.

Oscar Franklyn Comstock is one of the most energetic of Washington's musicians. He, too, is one of those who has succeeded remarkably here despite the pessimistic suggestions of people when he came here from New York a few years ago. List of the church and studio work done by Mr. Comstock is a good one. Besides many minor works given in recital have been Nevin's "Captive Memories," H. Lane Wilson's "Flora's Holiday," Massenet's "Poem d'Avril," Victor Kemp's "Trend of Time," Grace Wassell's "Shakespearian Song Cycle," Morgan's "In Fairy Land" and Homer Norris' "Flight of the Eagle," all song cycles. For two pianos have been given Schumann's "Andante and Variations," Mozart's sonata in D, Saint-Saëns' "Variations Upon a Beethoven Theme," Low's "Hungarian Rhapsody" and Thome's "Passe Pied." At Trinity Church Mr. Comstock has performed Schumann's "Advent Hymn," Brahms' "Requiem," Leighton's "The Righteous Branch," Stainer's "Crucifixion," Manuder's "From Olivet to Calvary" and Shepard's "From Sepulchre to Tomb." In addition there have been complete services by Stainer, Fields, Tours, Cruickshanks, Gower and others.

Jeanne Nuola, the European prima donna, is one of the most recent artists to engage the services of Edyth Longstreet as accompanist in her vocal work. Miss Longstreet lives at 60 West Tenth street, New York. Mrs. Howard Coombs fills a similar place in the music world of Washington at 1215 Kenesaw avenue N. W.

Edward Heimendahl, the vocal teacher, is now engaged in both the Peabody in Baltimore and the College of Music in Washington. In a recent conversation on vocal work Mr. Heimendahl made the remark that the different functions of the vocal process were interdependent of one another. The word was printed "independent," which, of course, alters the meaning.

Edwin Hughes, another gifted pupil of S. M. Fabian, of Washington, is coming to the front in piano work in the capital. He has recently been heard with success professionally many times, and always in a good school of literature.

Mr. and Mrs. Otto Torney Simon sail for Europe June 3. Lieutenant Santelmann has already gone. Miss Cryder will be the next. News has been received from Grace Dyer Knight, who is settled for the present in London. Mrs. Knight will study advanced work while abroad.

Grace Osgood, the young pianist and piano teacher, has already listened to recitals given by her pupils at their own homes. Junior pupils will give a recital in June. Marie Louise Loeffler, graduate of the Holy Cross Academy, entertained her classmates at luncheon this week.

Alys Bentley has gone to Lynchburg, Va., to give a recital of children's songs. Mrs. M. L. Burden is in Springfield, Mo. She has been secretary of the Music Club there for several years, also director of the Saturday Club, which is both literary and musical, and of which she has been both president and vice president. A. T. Yundt continues busy in violin, guitar and mandolin teaching and as director of small string music, of which he is a recognized leader.

Mrs. Wallace, of Boston, singer in the old Channing Church, with Mabel Stanaway, who won the Conservatory scholarship, passed through Washington recently.

Mr. and Mrs. H. P. R. Holt, of Washington, have been entertaining Mrs. Hodgson Burnett. Oscar Gareissen was one of those at a dinner given in honor of the writer. Henrietta Whiting, the contralto, has returned to Washington. Miss Drew is teaching in the College of Music. She recently sang at the home of Prof. Alexander Graham Bell. Mrs. Robbins, organist at the Church of St. Thomas, was capable and amiable in aiding the work of accompaniment for the recent concert of the Church Choral Society. Mrs. Robbins was director of music in the Friday Morning Club formerly.

Herman Rakemann, the violin artist concertmaster of the Washington Symphony Orchestra, is busy in Washington and other cities, also as professor of his instrument. Mr. Rakemann is pupil of Ysaye and other European celebrities. His friends are proud of the position and standing he has won. Mr. Rakemann has appeared several times as soloist in concert in Washington, and always with distinction and success.

The progressive musician must be a reader these days. One who is not becomes rusty if not moldy. The former, when he makes a change for the summer, leaves definite address to which to forward his **MUSICAL COURIER**. The other goes off and "forgets." He is always "forgetting." Perhaps that is the reason why he finds himself so often "forgotten." There is no time for thumb twirling these years. One must live the year round. One does not live in music who does not keep in touch with the musical life of his time. Regular reading of **THE MUSICAL COURIER** will do that for anybody.

FANNIE EDGAR THOMAS.

## Hamlin's European Successes.

**G**EORGE HAMLIN, the American tenor, after a most successful début in Berlin, sang recitals in Leipzig and Dresden with overwhelming success. The German critics were warm in praise of the American singer. Ludwig Hartmann, the prominent critic of the Dresden *Neueste Nachrichten*, writes:

Unpretentiously Mr. Hamlin presented his songs with fiery passion and full glowing inspiration which, in the direction of warmth and honest feeling, can seldom be heard. So far in music we know only of the exporting to America; importing through this new singer begins most pleasantly.

The Leipzig *Abend Zeitung* says:

Mr. Hamlin had great success. He sang himself more and more into the hearts of his hearers, and so the stormy applause came also from the very heart.

Mr. Hamlin left Berlin in April, where he has spent the past year, and will occupy his time during the spring between Paris and London.

## Madame Gravill's Debut.

**M**ADAME J. GRAVILL, a soprano from Paris, will make her American début in the Astor Gallery of the Waldorf-Astoria Thursday evening, May 18. Madame Gravill is to be assisted by Franz Bossenberg, tenor; Laura McMaster, harp; Frank DeWitt, baritone, and a pianist and violinist.

## Edmund Jahn, a Newcomer.

**E**DMUND JAHN, the bass of the Madison Avenue Presbyterian Church (Dr. Parkhurst's), sang recently in Newark, in "Samson and Delilah," and at the Waldorf-Astoria a group of songs, May 4. On both occasions he was very successful. His voice has unusual sympathy and he is a reliable singer of wide experience.

## An Atlanta Tribute.

**I**. E. ORCHARD, a former resident of Atlanta, where he was engaged in newspaper work, but now a member of the staff of **THE MUSICAL COURIER**, of New York, one of the best publications of that character in the country, started back to his field of labor yesterday, after a week or ten days with his mother and sister, who reside in Atlanta.—The Atlanta Constitution, May 13, 1905.

## ATLANTA.

ATLANTA, Ga., May 12, 1905.

**A**T the Barili School of Music a song recital was given by Jennie Ponder, assisted by Virginia McDaniel.

The Polhymnia Trio, composed of Emma Terry Pollard, soprano; Bertha Harwood, pianist, and Mabel Maitland, reader, leave June 1 on a tour which begins in the Carolinas and extends East into New England.

May 4 occurred a delightful event at the Klindworth Conservatory of Music, a song recital by J. W. Marshbank, assisted by Kurt Müller, pianist. As usual, it was thoroughly artistic.

A second repetition is asked for the Brahms evening recently given at the Klindworth Conservatory of Music by J. W. Marshbank, tenor, and Kurt Müller, pianist. Mr. Müller is not only a fine teacher, but a concert pianist, having appeared in this country and in Europe, and Mr. Marshbank at one time toured with Remenyi. This event was characteristic of such artists.

Anna Hunt left last week to spend the summer in Colorado.

An attractive booklet containing the professional career and picture of Chevalier Giuseppe Ferrata, published by Fischer & Brother, is of interest to his Atlanta friends.

Theodora Morgan announces her commencement recitals to occur on May 22, 25, 29. A novelty will be a pupils' string quartet. This violin school has grown in four years to its present enrollment of sixty pupils. Miss Morgan's assistants are: Instructors, Erwin Müller, Francis Ingraham; assistants, Bertha Curtis, Annie Munger, Mrs. C. P. Bridewell and Mrs. George C. Munger.

Mr. and Mrs. Oscar Pappenheimer opened their house yesterday for the benefit of the free kindergarten. Those who meet there every Monday night are familiar with the delightful programs given in this music room, and the public had the opportunity yesterday. Those contributing to the program were: Grace Lee Brown, soprano; Mary O'Brien, contralto; May Waldo, violinist; Grace Norton, pianist; Oscar Pappenheimer, 'cellist, and Dr. J. Lewis Browne, organist.

BERTHA HARWOOD.

## Euterpe! This is Great!

(From the New York Sun.)

**T**HE younger of the two was unmistakably a country school teacher out on a Saturday shopping expedition. She looked unseeingly out of the car window for a few moments, and then suddenly exclaimed:

"I have such a good idea! You know I have to teach music in my school, and I know nothing at all about it. Well, last month in a woman's journal there was such a splendid article called 'Half Hour With a Musician.' It chose Bach as an illustration, and told how to interest the children in him by telling little stories about him, and then, at the end of the half hour, it said to present to each child a cookie in the shape of a dog—so that they would remember him. Bark, you know. Wasn't that fine? And just now when we were in that music store I thought of such a good musician to use. I'll ask ma to make me some gingerbread baskets, and after a little talk I'll give them to the children, so they'll remember—Handel, you know."

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## SAN FRANCISCO.

**M**ARY HALLOCK, the pianist, passed through our city last week, after completing a successful season. Her work began on October 8, 1904, in Philadelphia, from which place she started a trans-continental tour, which took her through the northern part of this country as far as Victoria, B. C.

Gladys Beringer, daughter of Mr. and Mrs. Joseph Beringer, and well known as one of her father's advanced piano pupils, is to be married in June to Henry Meyer, of this city.

The May festival has been full of attractions. The children's chorus, led by Estelle Carpenter, was a feature, the chorus well trained on works usually reserved for mature voices, Gounod's "Praise Ye the Father" being one of their best numbers. Innes' Band made a hit with the Haydn "Toy Symphony." Fritz N. Huttman, the tenor, and Bohumir Kryl, talented cornetist, made excellent impressions, as also did Mrs. Partridge, the soprano. A chorus, under the leadership of H. J. Stewart, added to the success of the occasion.

The 100th anniversary of the death of Friedrich Schiller the poet is being celebrated this week. Yesterday, at the park, a festival was held, in which all the German societies joined. There was music by the park band under the leadership of Paul Steindorff.

The third of the series of Sunday afternoon concerts was given yesterday in the jinks room of the Press Club. The program was by Nathan Landsberger, violinist; G. Schulteis, piano; Henry L. Perry, Ralph Fisher, Lowell Redfield, vocal; Miss K. Madden, piano, and Henry Loy, accompanist, and the Golden Gate Quartet.

Liszt numbers were played yesterday afternoon at Notre Dame College by Mary Carrick, pupil of Hugo Mansfeldt. The concert was arranged by Miss Carrick for the benefit of the college in acknowledgment of the foundation of her musical education at the college.

A concert by the Mansfeldt Club at Steinway Hall Thursday night marked the progression in the work of the members. The participants were to have been Ruth Childs Carver, Fernanda Pratt, Ethel Duke, Eula Howard, but Mrs. Carver was taken with typhoid fever just before the recital, and her numbers had to be omitted. Miss Pratt has a large, comprehensive style, Miss Duke is brilliant, and Eula Howard emotional. The Mansfeldt system allows the individual development, and these recitals are the more interesting for the system pursued. The program was from Liszt, Chopin, Schumann and Rubinstein.

A. WEDMORE JONES.

## Closing Bach Festival.

**T**HE Bach Choir, under Fred C. Wolle's direction, will give the third and last in the series of Bach festivals June 1, 2 and 3, in the Moravian Church, at Bethlehem, Pa. Previous festivals this season were devoted to Christmas music and the works appropriate for Lent. Next month the programs will be largely made up of compositions written for Eastertide and the Ascension. Officially, the occasion is described as the Easter and Ascension Festival of the Bach Cycle. The order of the works to be presented is as follows:

THURSDAY, JUNE 1, 4 P. M.  
"The Heavens laugh, the Earth itself rejoices."  
"Bide with us, for eve is drawing onward."

THURSDAY, JUNE 1, 8 P. M.  
"Thou Guide of Israel, hearken."  
"God goeth up with shouting."

FRIDAY, JUNE 2, 4 P. M.  
Third Brandenburg Concerto.  
"O Light everlasting. O Love never failing."  
Suite in D.

FRIDAY, JUNE 2, 8 P. M.  
"Now hath Salvation, and Strength, and the Kingdom of God, and the Power of His Christ appeared."  
"Sleepers, awake! for night is flying."  
"A Stronghold sure our God remains."

SATURDAY, JUNE 3, 2 P. M.  
Mass in B minor; Kyrie and Gloria.

SATURDAY, JUNE 3, 6 P. M.  
Mass in B minor, from the Credo to the end.

Names of the soloists and other information will be found in the appended circular:

Thursday, 4 p. m.—Mrs. John Leibert, Harriet Foster, Nicholas Douty, Julian Walker and Howard J. Wiegner.

Thursday, 8 p. m.—Mrs. John Leibert, Lucy A. Brickenstein, Harriet Foster, Nicholas Douty, Julian Walker.

Friday, 4 p. m.—Marguerite Hall, John Young, Julian Walker.

Friday, 8 p. m.—Corinne Rider-Kelsey, Marguerite Hall, John Young, Julian Walker.

Saturday, 2 p. m.—Mary Hissem-DeMoss, Gertrude Stein-Bailey, Nicholas Douty, Julian Walker.

Saturday, 6 p. m.—Mary Hissem-DeMoss, Gertrude Stein-Bailey, Nicholas Douty, Julian Walker.

The orchestra, including the choir of thirteen trombones, will comprise seventy instruments: twelve first violins, twelve second violins, seven violas, six violoncellos, three double basses, two flutes, four oboes, two oboi d'amore, two English horns, two bassoons, one French horn, three trumpets, one pair kettledrums.

Program books will be issued containing the full text of each work; the music of the chorales to be sung by the congregation, and lists of names of members of the Bach Choir, of the orchestra and of the choir of trombones. The official program book, price 25 cents, will be on sale at the office of I. H. Shimer, No. 21 Broad street, Bethlehem, Pa. Mail orders will receive prompt attention.

## POWELL SAILING TO SOUTH AFRICA.

**M**AUD POWELL and her concert company sailed from England May 6 on the steamer Guelph for South Africa, where bookings have been made for twenty-five concerts. Miss Powell and the members of her company



MAUD POWELL.

are to give about four concerts a week. Besides a soprano, tenor, baritone and pianist, the distinguished American violinist has engaged a 'cellist to assist her. The tour is under the management of B. & F. Wheeler, a firm that has taken all the large theatrical and concert attractions to South Africa and Australia.

## Calvary Church Musical Service.

**S**UNDAY evening, May 21, there will be a musical service at Calvary M. E. Church, 129th street and Seventh avenue, A. Y. Cornell organist. This will be the program:

Prelude, Vorspiel, Lohengrin..... Wagner  
Anthem, Ho Everyone That Thirsteth..... Martin  
Solo, The Sorrows of Death..... Mendelssohn  
Motet, Hear My Prayer..... Mendelssohn  
Quartet, The King of Love..... Shelley  
Duet, from Elijah, soprano and baritone..... Mendelssohn  
Postlude, Hosannah..... Wachs  
Mme. Louise B. Voigt, soprano; Emma S. Brett, alto; Franklin Lawson, tenor; Chas. N. Granville, baritone.

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## THE BRONX AND WESTCHESTER.

**A** COMPLETE change has been effected in the personnel of the quartet choir of St. John's Protestant Episcopal Church, Yonkers, the soloists of which recently resigned to fill, one a marital and the other three concert touring and Manhattan church engagements. The new choir is composed of the following: Mrs. Presby-Throop, soprano, late of St. Andrew's Methodist Episcopal Church, Manhattan; Miss Campbell, contralto, formerly of St. John's Chapel (Trinity Parish), Manhattan; Mr. Washburn, tenor, who comes direct from St. Paul's Episcopal Church, Englewood, N. J., and Mr. Lane, basso, who has for many years sung at St. Paul's Chapel, Broadway and Vesey street, Manhattan.

An encouraging feature of the Arbor Day observances of the public schools of New Rochelle was the appropriateness and dignity of the musical selections incorporated into the programs arranged. It is indeed thus that the relationship of the art of music to nature—as a fittest mode of expression—is impressed upon the minds of scholars, both young and maturing.

The ensemble singing of Beethoven's "Hymn of Creation," Fauré's "The Palms" and Mendelssohn's "The Glad Spring Day" and other well chosen ensembles was excellently done by the pupils at the Trinity Place School, while three chorales, sung by the assembly of the New Rochelle High School, delighted the large attendance of friends and relatives of the pupils, as did also the capable piano rendition of Chaminade's "Air de Ballet" by Elizabeth Steer.

Under the direction of Wm. E. Mulligan a concert was given at the New Rochelle Theatre, in which Marie Strubel, soprano; Mme. LeClair Mulligan, contralto; Tom Karl, tenor, and Frederick L. Percippe, basso, assisted by the Chamber Music Club, of New York, and a chorus of twenty voices, were heard to advantage in a good program. The sextet from "Lucia di Lammermoor" was wildly applauded and its repetition demanded.

The newly constructed edifice of the Tremont Baptist Church at Echo Park, the Bronx, was dedicated in a special service. The address was delivered by Rev. Dr. Robert Stuart MacArthur, pastor of Calvary Baptist Church, Manhattan, and an elaborate musical program was rendered by the choir of the church, under the direction of J. B. Francis McDowell, the organist, whose anthem, "A Song of Praise," written especially for the occasion and dedicated to the church, was included among the choral numbers and created a very favorable impression.

The Yonkers Choral Society sang Mendelssohn's "Elijah" at the Armory in Yonkers Tuesday evening. The assisting orchestra was made up of members from the Metropolitan Opera House, Manhattan, while the solo parts were assumed by Mrs. Caroline Mihr-Hardy, soprano; Mrs. Adele La Eis Baldwin, contralto; George Leon Moore, who at short notice sang in place of Theodore Van Yox, scheduled originally for the tenor part, and John H. Duffy, baritone. The conductor was Will C. MacFarlane, who gave an intelligent reading of the score. Both the choral and solo passages were ably handled by the society and visiting soloists and received merited applause.

HARRY CHAPIN PLUMMER.

## Madame von Doenhoff's Class.

**P**ROMINENT in the Philadelphia class of Helen von Doenhoff is Mrs. Charles Mortimore. She sang at the music section of the Saturday Club, and a prominent paper said: "Mrs. Mortimore, sister of Mrs. William A. Nichols, president of the club, charmed all by her singing several beautiful selections in a very artistic manner." Intending Philadelphia pupils should apply to Madame von Doenhoff at 61 East Eighty-sixth street, New York.

# THE MUSICAL COURIER.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

MUSICAL historians and musical statistics are frequently very tiresome.

FOURTEEN brothers and sisters all in a row like a flight of stairs represent the musical members of one family in Omaha, Neb. The father of these musical hopefuls is a doctor. Has President Roosevelt been notified?

WITH Paderewski on English soil and Nan Patterson sheltered under the parental roof in Washington, the sensational New York newspapers will be obliged to seek new topics to regale their readers.

GRATEFUL over the successful presentation of his opera, "Roland of Berlin," in the Prussian capital, Leoncavallo presented the orchestra of the Royal Opera with his portrait bearing a dedication in German.

THE world continues to hear about the music cure. Yesterday the National Society of Musical Therapeutics held a meeting in New York. "Should Music Have an Acknowledged Place as a Therapeutic?" was the subject scheduled for discussion.

EIGHT years from this date the nations will be engaged in completing arrangements to celebrate the one hundredth anniversary of the birth of Richard Wagner. Wagner was born in Leipsic, May 22, 1813, and according to the calendar, Monday of next week is his natal day.

IS Henry W. Savage a man of destiny? The manager of the English "Parsifal" and the English Grand Opera Companies missed by a few minutes the fatal express train to Pittsburg on which Samuel S. Shubert and twenty-two other passengers lost their lives and 100 more were injured. This is not the first time that a slow watch determined a man's fate.

MONDAY, November 20, the date set for opening the next season at the Metropolitan Opera House, happens to be the one hundredth anniversary of the first performance of Beethoven's "Fidelio." Regarding this coincidence, the music critic of the New York Globe cleverly suggests that it would be interesting to begin the season with Beethoven's only opera, and along with his suggestion the Globe critic casts Knote as Florestan and Morena, the Munich soprano, as Leonora.

THE strenuous system prevailing in America finds no imitators at least among German music journalists, as instanced in the case of the Leipsic "Signale," which does not appear at all during the warm months of June, July and August. Among late evidences of the calm and ease of the journalistic career on the other side a recent number of the Leipsic Musikalisches Wochenblatt offers evidence. That paper, as its name indicates, is a weekly, and in its issue of April 20, 1905, it publishes a Bucharest letter dated "End of December, 1904." The train that leaves Bucharest, say, Monday morning, reaches Vienna Tuesday about noon and Leipsic Tuesday evening. But that does not interfere with foreign correspondence. Imagine a letter from Des Moines published in this paper this issue, dated End of January! Happy members of the Continental army of journalists! After all they are right; no one will care one way or the other fifty years hence; and what are fifty years? A wink.

ONCE more the members of the musical profession must be urged to decline to sing and play without compensation. Now that the season is over, the atmosphere is gray with complaints of vocalists, pianists, violinists and others who appeared here, there and elsewhere to oblige some woman believed to hold the mysterious social influence able to secure some good paying engagements. THE MUSICAL COURIER has always claimed that artists worth listening to are entitled to a fee. If the concert happens to be a charitable affair there may be some excuse for amiability on the part of artists, but most of the requests for gratuitous singing and playing come from wealthy women or women supposed to be wealthy. These hostesses have their regular evenings "at home," and a part of the plan is to have a musicale for their guests without the outlay of a dollar for talent. Of all vile and petty social practices this is the meanest. Many of the women's clubs, too, are lacking in the honorable spirit that should govern highminded and cultured women.





## Musical News in the Spring.

TOLD IN HEADLINES FROM THE NEW YORK DAILY NEWSPAPERS.



**IN JAIL OVER KOCIAN'S 'STRAD'**  
MEYER DIDN'T BUY IT FOR HIM  
AND DIDN'T MARRY HER

**KETCH 'A SHOT DOWN WHILE**  
LECTURING NOVELINO

**GIRL WHO SANG**  
**FOR HIM AGED**  
**ARTIST'S HEIR**

**MUSIC'S ROAD**  
**TO ROYALTIES**

**BARGAIN MUSIC FOR**  
**ROCKEFELLER CLUB**

**CONTROL THROUGH MUSIC.**  
Quell a Child's Unhappy Tendencies  
by Singing and Sonatas

**CUT RATES FOR**  
**PSALM SINGERS**

**MELODY IS**  
**MUSIC'S TEST**

**SHOOT MUSIC OUT**  
**OF MARKED PIANO**

**LOSTEIN FISHING CLUB H**  
**A WAGNERIAN TREAT.**

**MELODY IS**  
**MUSIC'S TEST**

**THORUS MAN TOOK**  
**'TRESS' HEART**

**DRIVEL' IN NEW**  
**NATIONAL ANTHEM**

**IRISH SONGS AROUSE**  
**AUDIENCE TO WILD CHEERS**

**OPERA SONGBIRD WOULD BE FREE**

**WHY BURGSTALLER**  
**SHED REAL TEARS**  
**AT KUNDY'S SONG**

**THIS TENOR A**  
**HOSPITAL CASE**

**SERENADED WIFE**  
**AND GOT ARRESTED.**

**ADVENTURES OF "PARSIFAL"**

**AN PATTERSON**  
**JOINS IN HYMNS**

**BOY VECSEY GOES**  
**TO RETURN A MAN**

**MUSIC PUBLIC**  
**ONE HUNGRY**

**THIEVES BEAT VIOLINIST.**

**SINGER ACCUSES SECRETARY**

**HAS MUSIC ETHICAL FORCE?**

**WANTS \$1,000**

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**CHORUS SINGER**  
**BLANCHE MOLINEUX**  
**TO SING IN PUBLIC.**

**ENGLISH SINGERS**  
**ARE CALLED HOME**

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To Enter the Ten-Cent Music School.

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It has been said so frequently in these columns that grand opera is an institution which cannot be maintained because the people in all countries refuse to support it, that to repeat this seems tautological, and yet, as the subject is "alive," it must be referred to, particularly when those engaged in it announce their agreement with us. The Director of the Metropolitan

#### THE ETERNAL OPERA QUESTION.

states in a communication that even now, with the large receipts, he must give performances with insufficient rehearsals, "because the expenses of production are so great that he dare not take the chance of losing a night's receipts." And yet the critics of the daily press continually praise their favorites, notwithstanding the plain, apparent facts that the works are not properly rehearsed and the admission of that fact on part of the Director (for he long since admitted it).

"A singer," the Director says, "who appears quite willingly at an opera house, say, of Munich or Berlin, for thirty thousand marks a season, demands of me a hundred thousand marks for three months' work—and expects to be coaxed to come." If the Director had full charge of this question of engaging singers he might remedy the evil, but he must engage stars in accordance with the dictates of the lessors of the Opera House—*née* boxholders—and the stars know that, and that compels their engagement through the "pull" they exercise, and Mr. Director loses his "pull," otherwise his disciplinary rights.

The Director means well, and proposes to produce operas artistically, but he cannot accomplish such a scheme as the opera plan is laid out at the Metropolitan. There is "graft" in all directions, beginning immediately in his own entourage and extending through the music critics and the smaller fry to the very offices of the European agents and opera house managers. Knowing nothing whatever about music, not being capable of deciding on his own consciousness whether the singers or the orchestra or chorus are working properly in a musical direction, he necessarily must depend upon others, and that in itself creates "graft." He made the Irving Place Theatre an art centre, because he knows the theatre and the drama and its literature and its commercial mechanism in Europe and here, but, not being able to distinguish between the various colors or shades of a soprano, not knowing the difference between an oboe and a clarinet tone, never having studied music or any of the essential details of the opera, musically speaking, he is, as an intelligent man, harrassed by insufficiency, unless his self sufficiency is so colossal that he actually thinks he knows it. If that is the case, then, very naturally, he cannot even understand the "graft" that loads upon him so many high priced and incompetent singers.

If his decisions are based upon the newspaper reputation of a singer he certainly cannot escape paying the exorbitant price usually demanded, and to prove this we add a few more phrases from his essay:

"If a performance of my work at the Metropolitan Opera House turns out scenically well it is a matter of sheer luck.

"Mottl realized in the first week that the conditions surrounding the production of grand opera at the Metropolitan Opera House were insurmountable barriers, and frankly said so.

"Were I to approach Madame Eames or Madame Nordica with a request to attend three rehearsals of 'Lohengrin' either of them would laugh me to scorn, for one of these rehearsals must surely conflict with the singer's public appearance.

"Few prima donnas of first rank and salary will appear in the place of a whimsical sister if the name of one to be substituted has not been effectively blazed from billboards and newspapers on the morning of the performance.

"It seems to take vanity, voice and temperament to make a great singer; and these qualities are seldom distributed in equal proportion."

No, we differ. It takes disciplinary control, and that cannot exist at the Metropolitan Opera House. Let us be frank. Bismarck made his most significant

hit on the world's stage by being frank. When a man is made the Director of the Opera House through social influence, and when he secured some of that very influence through the leading stars who had a social standing ahead of his, and whose power had to be invoked as a guarantee of his ability, the cart is in the place of the horse and the horse loses its pull. From this all kinds of graft are grafted, and the whole institution becomes demoralized, notwithstanding the utmost conscientiousness of the Director to produce artistic results. Add to the paralysis due to such a condition the absence of the knowledge of the subject and the resulting dependence upon others, and we all can see, at a glance, that foreign opera under such boxholders' and fashion's control can never be an artistic—no, not even a financial—success. Fashion could not endure a musical Director who would insist upon unfettered control. Such a manager would not engage one-half of the foreign sticks that were brought over last year, and such a manager or Director would order his rehearsals, and if Nordica or Eames or Sembrich would decline to participate a fine would be imposed for the first offense, and the next offense would bring dismissal. But the present Director unfortunately cannot control the cabal upon which he partly depended for his very election to the place, particularly when it is in league with the music critics of the daily press, who always will see to it, as a business proposition, that the credit goes to their stars, for indirectly they represent them either as advisors, or press agents, or as particular friends.

To this condition is also due the fact that the Director stands discredited with the boxholders, who are influenced against him, as occasions arise, by the very stars he is compelled by the boxholders to engage. The difficulty is therefore not a personal one. A Director without any artistic longings, one who merely seeks to please in all directions—in other words, an opportunist, and a pliant one, who is such on principle—can solve the opera question at the Metropolitan. He will please our public through the stars by abandoning all ideas of art or music (in fact, he need know nothing about either); he will therefore please the stars; he will certainly please the boxholders, and also fashion, which has no conception of music or art, and he will please the music critics to their hearts' content by keeping them interested in a variety of directions, and he will gratify his own theory and will make money through it. This is the solution of our foreign opera question.

To the Editor of the Sun:

SIR—It is indeed gratifying to learn from an editorial article in the Sun that New York is to have a new school of music which is to supply the long missing and much desired musical atmosphere so earnestly sought in Europe by American

#### THAT MUSICAL ATMOSPHERE.

students. Atmosphere is a most precious thing, as voyagers in the Subway and visitors at Mr. Conried's "Parsifal" emporium have ascertained. A student of music may think and think and think until his brain is numb; but without atmosphere he cannot become truly musical. With atmosphere he becomes a saturated solution of the problem.

But will the atmosphere be supplied by the simple process of admitting the student to orchestral rehearsals, to many concerts and to operatic performances? Does dwelling in a musical atmosphere consist wholly in living among musicians and hearing much music?

In Germany, where the atmosphere is said to be thoroughly musical, the art of music is held in high honor. A professor of music in a conservatory enjoys public respect. A composer is held in honor as highly as a civil engineer or a contractor. A great pianist is regarded as a person of as much social importance as a great banker.

It cannot be said that we have yet reached this kind of atmosphere. Music is not generally regarded here as a serious and desirable occupation, and musicians are not accorded the respect which they receive in European countries. The student who dwells for a period in Germany or Austria

acquires a high and inspiring view of the practice of his art, a view with which the loftiest achievements are not quite within his reach.

When the pupils of our new school have completed their courses it will still be desirable for them to go abroad to gain a perspective. Perhaps the school will make it possible to get everything else at home.

G. W. SCHUBERT-LISZT.

BEFORE an atmosphere can be generated we must have air. Atmosphere, artistically speaking, is the air rarefied and brought to such a state that it will be fit for the inspiration. That is then atmosphere. Even before the new school has any pupils there must be the proper atmosphere if they are to arrive at results. How are we to get that atmosphere if, from the start, the pupils will not have proper regard for the teachers? The teachers need the atmosphere, too, in order to be the teachers for the atmospheric pupils. As the scheme stands at this moment some of the teachers are not imbued with the respect due to the head of such a school because they know that they know much more about music than the head of the school knows. This atmosphere will at once be communicated to the pupils, and that at once vitiates all the possible favorable atmosphere. And there you are with your atmosphere, Mr. G. W. Schubert-Liszt.

PADEREWSKI'S breakdown furnished the sensational papers with a living topic; but not all of the newspaper discussions have been silly. It remained for some contemporaries to publish stupid articles. The Brooklyn daily that ranked Paderewski with Liszt and Rubinstein showed nearly as much logic as it did when it mentioned the late Ethelbert Nevin in comparison with Franz Peter Schubert. We give the Christian names of the great Schubert here because there were other Schuberts who composed music.

The Brooklyn paper commented on the possibilities of Paderewski as a composer, provided that he would no longer devote his time to public performances. Paderewski was forty-five years old the sixth day of last November. At that age both Liszt and Rubinstein were pre-eminent as composers, as well as pianists. Paderewski has written one opera that is no better than many works by living and dead composers. What vocal artist today sings a song composed by Paderewski? His popular compositions for piano may be counted on the fingers of one hand.

Those who admired Paderewski in the heyday of his success as a pianist would be the last to venture any prediction about his future as a composer. A few notable works of music were composed by men past fifty, but in every case the composer had previously won a great name in composition.

In science and in literature there have been great achievements by men passed the two score and ten period, but the creative faculty in music, as in poetry, is spontaneous, a direct gift sent to a few predestined souls. Among the composers of first rank this divine spark manifested itself before the age of forty; in most instances before thirty, and in four or five cases before twenty. If Liszt and Rubinstein are not enrolled among composers of first rank, they occupy a very high place. Both have left compositions that will endure, and both displayed marvelous gifts as composers before they were thirty-five. The moral of all this is: Don't prophesy. Paderewski was in his best days a pianist of marvelous qualities, and he combined with these qualities a keen and intelligent judgment of human nature; that made him the financial success for which he is renowned. As a composer, if he does nothing in the future, he will not rank beyond the enrollment of his name in the musical dictionaries in alphabetical order as a writer of no prominence.



WE observe that the music critic of the Tribune is still engaged in his struggle against the late Theodore Thomas—a struggle maintained unsuccessfully during the greater part of the celebrated leader's life. He is attempting

#### STATISTICS ON THOMAS.

to show that Thomas' claims as the director of "First Performances" are unsubstantiated, and in doing this he is going through an immense number of statistics, of which some are herewith reproduced:

Dvorák—Overture "Husitzka," Thomas, New York, November 15, 1884. The first performance in the country was at Mr. Van der Stucken's first Novelty Concert in Steinway Hall, October 25, 1884.

Goldmark—Overture "Spring," Thomas, New York, March 9, 1890. First performance by New York Symphony Society, Walter Damrosch, conductor, December 14, 1889. Symphony No. 2, Thomas, New York Philharmonic Society, November 17, 1888. The work was brought forward by Mr. Gericke in the Boston season of 1887-88. March and variations from the Symphony "Ländliche Hochzeit," Thomas, Brooklyn, February 16, 1878. The whole symphony had its first production in America at a concert of the Philharmonic Society, Dr. Damrosch, conductor, on January 13, 1877. Overture, "Prometheus Bound," Thomas, New York Philharmonic Society, December 6, 1890. The Symphony Society, under Walter Damrosch, played the overture on November 22, 1890, but had been preceded by Mr. Seidl at a concert in Madison Square Garden Concert Hall, the date of which is missing from the writer's record.

Gounod—"Mors et Vita," Thomas, St. Louis, October 30, 1885. The entire "Requiem" portion of this work, its most significant portion, was performed in St. Ann's Church, on October 21, as a mass for the repose of the soul of Cardinal McCloskey.

Haussegger, von—"Barbarossa," Thomas, Chicago, October 31, 1902. Philharmonic Society, New York, Emil Paur, conductor, November 15, 1901.

Haydn—In the case of this composer the autobiography puts for a claim that, though it extends to only a few compositions, is even more preposterous than that set forth in the case of Beethoven. From the end of the eighteenth century till now Haydn's symphonies have been played in New York, Boston and Philadelphia, to say nothing of the forward little Moravian town of Bethlehem, in Pennsylvania. Time was, indeed, when the symphonies of Haydn, Pleyel and Gyrowetz formed the stock material for the theatrical music of New York and Philadelphia. Yet the compilers of Mr. Thomas' first performances in America make up a list of compositions consisting of the variations on the melody of the Austrian hymn (disposed of elsewhere), and the "Surprise" and "Oxford" symphonies. What shall be said to the claim put forth that the "Surprise" symphony was never heard in America till Mr. Thomas played it in Brooklyn on January 20, 1881? We warrant that the oldest reader of the autobiography cannot even remember when he heard the "Surprise" symphony for the first time; if he heard it on its first performance in America he is surely 150 years old by this time. The "Surprise" in this symphony consists of an unexpected forte from all the band, including the kettledrums. It was a favorite piece with Jullien, who had an extra large drum made to emphasize the effect. Mr. Thomas was a member of Jullien's orchestra in 1853. As for the "Oxford" symphony we are spared all speculation by the Philharmonic Society's record that it was played on March 15, 1873 ("the first time," says the program, but that may refer to the society's record, in which case it is correct), whereas Mr. Thomas' "first time" is March 4, 1875.

Humperdinck—Dream music from "Hänsel and Gretel," Thomas, Chicago, November 15, 1895. What shall be said here, when it is a part of the dramatic as well as the musical history of the country that the entire opera was given for a space beginning October 8, 1895, under the direction of Anton Seidl, at Daly's Theatre? Had neither Mr. Upton nor Mr. Thomas heard of these performances under the management of Sir Augustus Harris? Or does the performance of a fragment establish priority for it as against the whole work? If that is the principle upon which Messrs. Thom-

as, Upton and their naïve assistants proceeded, then the next number on the list is explicable.

D'Indy—"Wallenstein's Camp," from the trilogy "Wallenstein," Thomas, Chicago, October 19, 1900. The entire trilogy was performed at one of Anton Seidl's concerts in Steinway Hall, on December 1, 1888.

Liszt—Symphonic poem, "Orpheus," Thomas, New York, June 20, 1872. The Philharmonic Society performed it under the direction of Theodor Eisfeld on April 26, 1862, more than ten years before Mr. Thomas. Symphonic poem, "Mazeppa," Thomas, New York, November 11, 1865. Philharmonic Society, November 4, 1865, conductor, Carl Bergmann.

Mascagni—Intermezzo from "L'Amico Fritz," Thomas, Chicago, October 21, 1892. The opera was produced in Philadelphia under the direction of Gustav Hinrichs on June 8, 1892, and was a feature of the summer season.

Mozart—More audacity. The book claims that Mr. Thomas conducted the first performance of the symphony in G minor in Brooklyn on April 7, 1863. The Philharmonic Society played the work (without claiming priority of any kind for the performance) on April 25, 1846, under the direction of H. C. Timm. The minuet and trio were played on January 27, 1849, under George Loder, and March 11, 1851, under Eisfeld; there were repetitions of the entire symphony by the Philharmonic Society on March 10, 1855, and on April 20, 1861, both under Eisfeld, before Mr. Thomas appeared on the field. Symphony in E flat. Prodigious! Mr. Thomas gave Americans their first opportunity to hear this work in Brooklyn on April 17, 1875. The Philharmonic Society played it as early as January 9, 1847, under H. C. Timm, and again November 27, 1869, under Bergmann. Goodness knows how often it had been played by the Germania and other orchestras before Mr. Thomas discovered it as a novelty. Overture and ballet music, "Idomeneo," Thomas, Chicago, July 11, 1882. The overture was played by the Philharmonic Society on May 7, 1871.

Rimsky-Korsakoff—Symphonic poem, "Antar," Thomas, Chicago, November 29, 1901. First performance, New York, concert of the Männergesangverein Arion, Frank van der Stucken conductor, November 8, 1891.

Rubinstein—"Paradise Lost," Thomas, Brooklyn, March 12, 1889. The first part of the oratorio was performed at the Sängersfest in Cincinnati in 1879. Third scene from the Biblical opera, "Moses," Thomas, Chicago, May 25, 1894. The same scene was given at a concert of the Deutscher Liederkreis under Reinhold L. Herman on January 23, 1889. Other scenes had been given previously by the Symphony Society under Walter Damrosch.

Scharwenka, P.—Symphonic Poem, "Frühlingswogen," Thomas, Chicago, January 20, 1892; Philharmonic Society of New York, December 12, 1891. Anton Seidl conductor—the second concert of the society after Mr. Thomas ceased to be its conductor.

Schubert—Symphony in C, Thomas, New York, August 20, 1875. The first performance by the Philharmonic Society took place on January 11, 1851. Subsequently there were four performances by the society before the date of Mr. Thomas' production, viz.: November 19, 1859, Bergmann; April 23, 1864, Eisfeld; December 1, 1867, Bergmann; May 4, 1872, Bergmann. The work was in Mr. Bergmann's repertory of the Germania Orchestra, and was played in Boston as early as 1854.

Schumann—Overture, "Genoveva," Thomas, Brooklyn, April 13, 1867. Philharmonic Society, Bergmann, April 23, 1864.

Strauss, R.—Scene from "Feuersnot," Thomas, Chicago, February 14, 1902. Same day in New York by the Philharmonic Society under Emil Paur.

Tschaikowsky—Overture fantasia, "Romeo and Juliet," Thomas, New York, March 11, 1881; Philharmonic Society, April 22, 1876, Bergmann.

Wagner—Prelude and finale, "Tristan und Isolde," Thomas, Boston, December 6, 1871. The prelude was played by the Philharmonic Society on March 10, 1866, under Bergmann.

The elaborator stands pre-eminent as a statistician and music encyclopedist, as this paper has been maintaining for years, and the above effort illustrates how enthusiastically he takes to it—like a duck does to water. That is his field. We have young men in this office doing the same kind of work

at \$12 a week. However, they are not content; they are anxious to get ahead. The Tribune work has been the same for about 25 years, and it seems most agreeable.

CAN someone help the musicians who are asking for succor through the following advertisement in a Montana newspaper? Of course, the help must come from a mining region:

The Finnish Band, of Red Lodge, Mon., would like to get a better situation, where people are interested in good music and where band men can get satisfactory wages; most of the members are miners and also engaged in other trades; the band has twenty-five members and handle fifth and sixth grade music. All who are interested in music write to Oscar Suojanen, Leader, Red Lodge, Mon. Box 2.

#### MUSIC IN MILWAUKEE.

MILWAUKEE, May 12, 1905.

THE season at the Wisconsin Conservatory of Music, No. 558 Jefferson street, Milwaukee, is drawing to a close, after a most successful year, and will include the following recitals and concerts:

Saturday, May 20—Afternoon and evening, instrumental and vocal.

Saturday, May 27—Evening, oratory and drama.

Thursday, June 1—Evening, vocal and instrumental.

Saturday, June 10—Afternoon, instrumental and vocal.

Tuesday, June 13—Evening, instrumental and vocal.

Thursday, June 15—Evening, commencement exercises.

The enrollment of pupils from the city and State has been larger than in previous years, being mainly due to the quality and standard of the institution's faculty. For the new season, 1905-1906, which will open Monday, September 11, many new and prominent names will be added to its list of instructors.

#### CABLEGRAM.

MUSICAL COURIER OFFICE, PARIS, May 15, 1905.

Musical Courier, New York:

Charles W. Clark achieved a magnificent triumph here Saturday at his vocal recital. Audience spellbound throughout, culminating in tremendous ovation for artist.

DELMA HEIDE.

#### Van Yox in Atlanta.

THEODORE VAN YORX, the only tenor soloist participating in the Atlanta music festival last week, has returned to New York. He was delighted with his success, which was as great as that of any other singer who took part in the festival. In the review of the opening concert a paragraph was lost and an appreciative notice of Van Yox's singing as Tobias was omitted. His work received the unqualified praise of all who were present at that concert. He had more to do than any other of the soloists and acquitted himself so well as to win the applause of the orchestra and the chorus. Mr. van Yox, by his excellent singing in the Atlanta concerts, made many admirers and friends, and whenever he revisits the Gate City he will receive a warm welcome.

#### New York College of Music Students.

FOURTEEN students at the New York College of Music united in a concert at College Hall May 12. There were solos for piano, violin, voice, vocal duet, a trio for piano, violin and cello, so providing much variety and serving to display the proficiency of these young people. Those who took part were: Blanche Steirman, Estelle Casel, Nora Ware, Marion Hains, Florence Barton, Grace Parker, Lizzie M. Eldridge, Teresa Strohuber, Florence Pakas, Grace Davis, Clara Tillinghast, Louis Knepper and Victor Dingelman. The commencement concert at Mendelssohn Hall will probably occur Wednesday evening, June 7.

#### Laura D. Moore to Sail June 2.

L AURA D. MOORE, after a very busy winter, goes to Europe on the steamship Celtic June 2, remaining abroad about three months. She expects to spend some time with Jean de Reszke in study.

#### THE MASTER SCHOOL OF MUSIC

Vocal Department:

MADAME AURELIA JAEGER, Director. VICTOR REIDEL, Associate.

DR. GERRIT SMITH, Theory. HENRY T. FINCK, History of Music.

Language, Sight-Singing, Dramatic Action, Diction.

Fencing taught by eminent professors.

Opera Class and all Departments of Vocal Instruction.

180 Montague Street

BROOKLYN, N. Y.

Season begins Oct. 26.

Number of Pupils Limited.



MUSICAL London is convulsed at the present writing with a serio-comic controversy over the necessity for compelling Parliament to legislate against the so called "musical pirates." Briefly stated, a musical pirate is a person who prints or causes to be printed and sells or causes to be sold very cheap editions of popular and other music of which he does not own the copyright. The publisher who owns the copyright cannot or will not compete with the lower price of the pirate, and therefore suffers more or less of loss. The composer is injured as well, for of course the pirate pays no royalties. Is there no copyright law in England? you ask. Yes, there is a copyright law, and it permits the publisher to seize the pirate's wares, wherever found, and to destroy them without further ceremony. The pirate himself, if caught, may be haled before the nearest magistrate, and can be fined a moderate sum, at the discretion of that wise official. Thousands of the pirates have been fined, and Scotland Yard is piled high with millions of copies of confiscated music. But the piracy of popular music goes on. That is why an amendment of the law relating to musical copyright is being urged, making it a penal offense to produce, store, offer for sale or buy any pirated copies of copyrighted publications. For many days past the columns of the London dailies (notably the Telegraph and the Daily Mail) have been filled with editorials and communicated articles and letters relating to the all engrossing copyright question. Veritas, Pro Bono Publico and Justitia have had an epistolary orgy. Composers of all degrees wrote to the newspapers letters tragical, comical, cynical, legal. Some composers seized upon the occasion as the long sought chance to see their names in print for the first time. The reputable publishers banded themselves together and refused to do any more publishing unless Parliament would come to their relief. A Musical Defense League was formed. A monster public petition is being extensively circulated, asking that the House of Commons pass the desired amendment this session. Some of the M. P.'s have been drawn into the controversy beforehand, and, greatly to the astonishment of everybody, one Scotch member expressed his decided opposition to the protective measure, simply because some newspaper misquoted his first utterances on the subject. True to Scottish tradition, the gentleman immediately became obstinate, and insists on holding his ridiculous position in the face of almost unanimous public sentiment against him. The next, and probably final, move of the publishers will be the presentation of the monster petition to the House of Commons, and their further action will be awaited with syncopated breath by all of musical London. To the unprejudiced onlooker it seems as though the legitimate publishers have right on their side, but a higher tribunal than the unprejudiced onlooker must define the status of the pirate and fix the measure of his culpability. Regarded from any standpoint, however, it must be conceded that the publishers are doing a noble thing by working so hard to increase the royalties of the composers. And the composers, on the other hand, are advocating the amendment in order to increase the profits of the publishers. It is an unselfish, purely humanitarian movement all around.

The Express says that the London birth rate decreased by 26,000 births in the year 1904. The number of baby carriages in Hyde Park does not seem to be diminished, but of course the loss of the 26,000 will become noticeable next spring, when in the nature of things here the 1904 crop of babies are ripe for the concert stage.

Samuel Bollinger sends from out of the West a number of serviceable and well made piano pieces. Of the generous lot, the numbers most likely to find favor at the hands of pianists are "Danse Humoristique," containing excellent passages for stretching the fingers of the right hand; "Barcarola," possessed of melody and motion; "Danse Melancolique," a characteristic morceau, which would make a rollicking tarantella if taken in presto tempo—which the composer did not intend; "Romanzo-Lamentoso," an ambitious nocturne, which has been played in public by Godowsky; "Scherzo," an effective virtuoso bit when taken at the proper speed; "Humoreske," in mazurka style and treated à la Grieg; "Idyl," one of the best products of the Bollinger muse; "Danse Caprice," with faint echoes from the Scandinavian school; "Mazurka," not as simple as its name implies, and "Sonnet," half idyl, half barcarolle, and altogether graceful in conception and workmanship.

The John Church Company seems more and more to be making a specialty of publishing song collections in abbreviated form and at a price within reach of even the music reviewer, who gets almost everything for nothing. The latest product of the John Church mill is a set of Hugo Wolf's songs, including those favorites of the elect, "Elfenlied," "Der Gärtner," "Er ist's," "Gebet," "Heimweh," "Verborgenheit," "Morgenthau." There has been a tendency on the part of the singing public to treat the Wolf lyrics as certain classical books are treated. It is so easy to accept someone's else opinion on subjects with which we are not familiar. The main beauties of Wolf's songs do not lie on the surface, and are not to be found by the seeker after cheap jingle. Wolf was a subtle, elusive musical creator, a composer of moods rather than of stories. The text that tells its own tale perfectly was not the one usually sought by Hugo Wolf. He fixed on poems that leave something to the imagination of the listener, and this gap our composer tried to fill with his delicate harmonic shades and rhythmic suggestions. In all Wolf's works one meets only rarely with any attempt to picture the action of the text literally in the music. Wolf was a zealous modern, and he believed in Wagner and Liszt, but he viewed Strauss with a certain sense of aloofness, even though some of his own songs stand in strong spiritual relationship to those of Richard II. Wolf's early death cut short the interesting conjectures that his few orchestral works had aroused. Would he have followed ultimately in Strauss' footsteps? The symphonic "Penthesilea" looked like a challenge. Or was it only an experiment, followed immediately by a permanent reversion to the song form as the most complete medium for the expression of what Wolf had to say? All such speculation is futile, of course, and the gifted composer left us enough by which to judge him for what he did rather than for what we think he might have done. The premature clouding of his fine intellect came too soon for the greater glory of Wolf, no doubt, but fortunately it did not come so early as to deprive us of those few fruits of his ripe genius which have already become incorporated in our classical song literature. The John Church publication has been compiled with care and distinction. The songs selected show the various methods employed by Wolf to gain his favorite musical end, that of creating a certain atmosphere without the use of too definite symbols. Strauss has worked along the same lines, but he does not effect the definiteness and power of Wolf. Strauss is al-

ways orchestral, even when he writes a piano accompaniment. He has imagined beautiful things in his songs, which show on paper but do not sound on the piano. Wolf, on the other hand, is as idiomatic for the instrument as Chopin. Compare the orchestral arrangements of the Strauss songs with their piano versions, and the point will strike you with force. It seems almost certain that Strauss writes all his songs first with orchestral accompaniments and then reduces them to the limitations of the piano. But the detail suffers in the process, and the proportions are marred. If you were to make an orchestral dress for the Wolf songs, you would have to cut such a funny instrumental pattern that nothing but a musical misfit could result. The writer of this column knows a famous composer who tried to orchestrate three Wolf songs, and was amazed at the poor job that grew. The untransposable finality of the Wolf piano settings is one sure badge of genius. Let us all talk less about Wolf and study him more.

If you wish to learn London—and incidentally many other things—seat yourself behind the driver on the top of a London bus and tell him he's got a "ripping good pair of horses there below." That is the opening wedge to a conversation which at once becomes very one sided, but is highly instructive and amusing to the listener if he have time and ambition. During a ride to Hammersmith, my bus driver was of the encyclopedic kind aforementioned and I learned two things of special value, neither of which is generally known, I believe. "Hard workin' chaps, them bobbies," remarked the driver, pointing his whip at a Piccadilly policeman. "Why are they called 'bobbies'?" I asked, voicing a question which I had long meant to propound in England. "Well," answered my encyclopedia, "sometimes we calls 'em 'peelers,' too. 'Bobbies' or 'peelers.' You see, Sir Robert Peel invented policemen, and that's where we get the names 'bobby' and 'peeler'—from Sir Robert Peel's name."

Passing a pawnbroker's shop the encyclopedia looked around at me with a wink. "Know what that is, guv'nor?" "Yes," I nodded. "Know why they use that sign of the three balls?" That was a poser. "No," I said. "'Cause it's two to one that wot goes in never comes out again."

In a recent instalment of "Variations" Arthur Symons' name was spelled Symonds. That is a capital crime in England, and I hasten to make the correction herewith.

The Shubert Brothers will open their new Waldorf Theatre here on May 18, and plan opera productions on a lavish scale. Some of the stars of their company are Calvé, Bonci, Nielsen, Mary Garden and Ancona. Prices will be raised only a trifle above regular theatre rates. Gallery seats are to cost 18 pence (36 cents). We will be given a chance to compare Bonci and Caruso, the rival tenors.

London is as mystical as ever.

LEONARD LIEBLING.

LONDON, April 28, 1905.

#### Bendheim Pupil Warmly Praised.

HULDA R. SCHUSTER, a talented soprano, pupil of Max Bendheim, has been the recipient of much praise by local critics for her artistic singing in two Newark, N. J., concerts during the past fortnight. "Hulda R. Schuster is a singer of marked talent and her singing was heartily enjoyed by all and received well merited applause," declared one critic.

"Miss Schuster, of New York, has a beautifully trained voice, which afforded unlimited pleasure," averred another writer.

#### SAMAROFF RECITAL IN LONDON.

(Cable to MUSICAL COURIER.)

LONDON OFFICE MUSICAL COURIER, May 15.

Musical Courier, New York:

Madame Samaroff's piano recital début today decisive success. Has technic, style and temperament. Audience enthusiastic.

CHESTER.



## The Tone Producing Functions of the Vocal Organs.

A NEW THEORY WITH PRACTICAL ILLUSTRATIONS.

By JOHN A. BROEKHOVEN.

(Continued from last issue.)

The view here given of the larynx is taken from Dr. Morell Mackenzie's most valuable and reliable work on the "Hygiene of the Vocal Organs." In my drawing I have slightly changed the inner space form to enable me to illustrate the changes occurring in the form of the cup. For I shall demonstrate a fact brought out by my experiments: that the three registers of the voice are the result of three different forms of the larynx cup. Before presenting this new and novel claim of tone production we must examine the physical capacity of the vocal organ.

In producing low tones the professional horn player is aware that the lips must be relaxed, the opening between them enlarged, and the size of the mouth cavity increased.

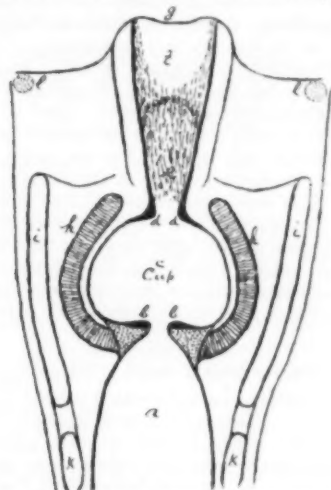


FIG. 2—LARYNX WITH OPEN "CUP."  
Chest Register.

a, Trachea; bb, vocal folds; g, epiglottis lid; hh, muscles supporting the walls of the cup; f, vestibule; ii, shield cartilages; kk, ring cartilages; ll, tongue bone. If he is obliged to produce low tones frequently he substitutes for his regular mouthpiece one with a larger cup. Now in the production of low vocal tones the vocal organ unconsciously performs a similar action. Our vocal teachers, being unaware of this natural function, insist on the singer dropping his larynx to produce low full tones. A total misconception of physical conditions, for the high or low position of the larynx has nothing to do with the physical action of the inner larynx in the production of full low tones. The trachea or windpipe (a) is a very flexible tube below the larynx, capable of great contraction and expansion, having the same capacity for managing the air current before it enters between the vocal lips (bb) into the cup (c) that the horn player obtains by the management of the mouth tube. And by the contraction of the vocal lips (bb) the same action is performed practiced by the horn player in contracting his lips for the purpose of producing a tone in the cup.

While the cup of a trumpet mouthpiece has a permanent form, the cup of the larynx can assume a truly wonderful variety of forms, owing to the flexibility of the ventricle bands (dd), the walls of the larynx tube (e) and the varying size of the ventricles in different individuals. This physical phase of the inner larynx space has never received

an adequate consideration from the medical profession, simply for the reason that no importance was attached to this feature of the larynx. Nor have the medical experts been able to give a good reason for the presence of the set of strong muscles (hh) found on each side of the cup, running up as far as the pockets or ventricles reach. So prominent and strong a mass of muscles must certainly have been designed by nature to perform an equally important function. What could be this function but to strengthen the walls of the cup, to enable the singer to contract and hold these sides firmly during vocal emission? This action of the inner larynx cannot be observed by the laryngoscope. But the fact has been observed and recorded that the ventricle bands (dd) are very flexible and assume, during tone production, different positions in the larynx tube with various degrees of tension. Merkel states: "The ventricle or pocket bands with their thick edges (dd) take a convex shape, approaching each other in the centre as if on the point of touching when in the act of producing tone." Mackenzie claims that the ventricle bands are usually so close together, in tone production, that the vocal lips below them (bb) are invisible. Other investigators assert that the ventricle bands drop in the production of the falsetto tones (Fig. 4, dd) so as almost to touch the vocal cords below them. If, then, the ventricle bands assume such varied positions, their action must produce various forms and sizes of the larynx cup immediately below them. It has been established that the size of the ventricles (Fig. 4 c c) vary greatly in different individuals. As a rule these sacks do not exceed two-fifths of an inch in depth or height; but there are cases where the ventricles are nearly three-fourths of an inch high, extending above the upper edge of the shield cartilages (ii), and almost touching the root of the tongue (ll). In other instances they are quite shallow. The capacity for extending the cup space is therefore conditioned by the size of the ventricles and the corresponding stretching power of the ventricle bands (dd).

As this action of the inner larynx cavities cannot be observed by the laryngoscope, although the indications of their function are present, it is imperative that the case be presented by analogy. This I shall employ in my method of demonstration. After several efforts I succeeded in constructing a mechanical device embracing the essential features of the inner larynx. This artificial larynx—about 2 inches in height—I attached to a ram's horn of the dimensions of an ordinary pharynx and mouth, the whole being about 10 inches long. On this mechanical contrivance I was able to produce a tone compass of two octaves, from G below the treble staff to G above the staff, merely by the aid of my lips—which acted like the vocal cords—and the mouth—which regulated the air current, changing the inner larynx space by expanding and contracting the cup (c) and the tube (e), by approximating the edges of the outlet (dd). This tone range of two octaves was therefore obtained by various forms and dimensions of the inner larynx space solely, for the shape of the upper part—the ram's horn representing the pharynx and mouth—was permanent. The opening of this ram's horn where the larynx was attached was about three-eighths of an inch wide, and the upper end, representing the mouth, was about 2 inches by 1 inch in width. I also found that the quality of the material used in the artificial larynx conditioned the quality of tone produced, and that the form and size of the cup and the width of the outlet (dd) produced

a change in the pitch and tone volume. The quality of the tone, its pitch and volume was consequently not due to any influence of the form of the upper tube representing the pharynx, nasal cavities and mouth, but solely and exclusively to the character of the material composing the inner larynx and the nature of the inner larynx space. In other words, the vocal tone is produced in the larynx, and is no longer under the control of the singer's will when it passes out of the larynx into the throat cavities, the pharynx and mouth. If the tone be not properly generated in the larynx no effort on the part of the singer can improve it after it has left the larynx. The position of the throat and mouth is of importance only in so far as a bad position will mar a tone well produced in the larynx; but no position of the pharynx, palate, uvula, tongue, teeth or lips will improve a tone when it is poorly produced in the larynx. It is therefore most absurd to attempt, as some vocal methods insist on, to direct the tone against the roof of the mouth, into the nose, the head, against the soft or hard palate, the teeth and what not. Tone is not produced in the throat cavity, but it is here deflected by the action of the tongue and throat muscles, as we find it in the formation of the vowels. Vowels are tones produced in the mouth, being deflections of a tone generated in the larynx. The mouth, tone and larynx tone are two phases of tone quality independent of each other.

(To be continued.)

### Francis Stuart at Home.

IN his artistic studio, Saturday evening, Francis Stuart was at home to a dozen friends, the guests of honor his former pupil, Putnam Griswold, of the Savage Opera Company, and Madame Mara. Much interest in Mr. Griswold has been shown during this season, which is sufficient reason for the following brief sketch. He is an American, a native of Minnesota, where he was born in 1875. He began to sing seven years ago, the first two years of his career being spent on the Pacific Coast, where he studied with Stuart. Then he went to the Royal College of Music in London, where he studied with Randegger for two years. After a year with Bouhy in Paris, he went to Stockhausen, in Frankfurt. As a student in London he had the honor of creating an important part in Stanford's "Much Ado About Nothing." Then he was principal bass at the Frankfurt Opera for a year, following with the Savage engagement.

### Musical Tea at American Institute.

A VIS DAY LIPPINCOTT, the soprano of Central Presbyterian Church, and McCall Lanham, the baritone, together gave a musical tea at the American Institute of Applied Music last week. Mrs. Day sang the waltz from "Romeo and Juliet," Micaëla's aria, "Nymphs and Fauns," waltz by Bemberg, and "Songs My Mother Taught Me," by Dvorák. Her success was pronounced. Mr. Lanham pleased no less, with a set of three spring songs by German, and by request the "Toreador Song," which is perhaps his best song. Together they sang the duet from Thomas' "Hamlet." The usual large attendance heard the music and enjoyed the occasion. Lillian Kreuter, pianist, pupil of May I. Ditto, and Margaret McCalla, mezzo soprano, pupil of Mrs. Lanham, share the recital at the Institute this Friday, May 19.

### Another Bispham Criticism.

TODAY THE MUSICAL COURIER reproduces more criticisms on David Bispham's concerts in the West:

After all the prima donnas of first quality who have come and gone in the months past, it is an unalloyed pleasure to hear good David Bispham in a recital such as only he can give. After all, there is nothing more grateful to hear than a male voice that is full of color, dramatic fire and sympathy, and David Bispham possesses all these in a marked degree. It is the quality of his voice that holds his listeners spellbound; it is his perfect enunciation that makes every note convincing; it is his perfect enunciation that makes the sentiment as enjoyable as the music; it is his big dramatic sense that thrills; and finally it is his all pervading, cheerful personality that sweeps an audience along.—San Francisco Chronicle.

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## 'Round About the Town.

It is not surprising that a certain local singer gave up her proposed concert tour last week after reading the following unintentionally humorous announcement which had been prepared for the press by her business manager:

"—s voice is likened unto that of a sweet voiced thrush that at break of morn awakens the thrifty granger from his night's peaceful slumber.

"It seems as though in singing no more effort is made by — than is made by a gay, bubbling little brook as it rushes along over the stones in its bed to the miniature waterfall that sooner or later lays its course. Joyous and free does the little brook dash over the tiny precipice, the mellow sound of the gurgling waters being sweet music indeed.

"And so"—but that's enough.

An "Oireachtas Beag" was given by the Philo Celtic Society on Sunday evening. Sounded something like the "kissing bug," but it proved to be only an Irish musicale. May Sheridan, soprano; Nellie Sheridan, contralto, and Lucy Morris, soprano, were the soloists, and edified the audience with their Gaelic singing of "Eileen Aroon," "Rory O'More," "Irish Reapers' Hymn to the Virgin, and "Dawning of the Day."

Harry Eckers, baritone; Ellie Bloete and Lena Lober, sopranos, gave a concert of German ballads last Wednesday evening in Mrs. Bloete's studio in the Hartford Hotel. Mr. Eckers' fine voice was heard to great advantage in his interpretation of Schubert and Schumann selections and several operatic arias. Mrs. P. Otten was a sympathetic accompanist.

Edna Stell, a young pianist of Rahway, N. J., has been awarded a scholarship in the Grand Conservatory of Music for especial merit in preparing for the entrance examination.

Evelyn Hurley, who has been an ambitious student with F. X. Arens for the past three years, has returned to her home in Portland, Ore.

Victor Kuzdo says that some musicians fail to reach the allotted three score and ten years because they attempt to crowd two days into one.

M. L. Koevessy retorts that old clothes are not the only bad habits that some pianists have.

Ethel Barrymore is musical. The violin is her diversion. "And what is the instrument—Strad or Cremona?" asked a friend.

"Not on your—I mean, neither. Plain American; Chicago at that, and what's more, I bought it in Nebraska. I was walking in Lincoln one day and saw the violin in a window. Something moved me to buy it. I practice on it every day. Some day, maybe, I'll learn to play."

Lionel Barrymore is perhaps the most musical member of the family. He has written several instrumental compositions, and one intermezzo of Lionel's is often played by the theatre orchestra where Ethel plays. It is musical enough to grace the program for its worth, irrespective of the intended courtesy to the composer's sister.

Paul Dresser often tries to forget that he composed the "Banks of the Wabash," but his friends won't let him. In the Gilsey House the other evening Mr. Dresser met Colonel Moore. In introducing a friend the latter said: "This is Paul Dresser, who wrote the song that made the Wabash famous." "Oh, yes," said the new acquaintance. "I know the Wabash. Great body of water. Remember seeing big steamers go through it; even the North Atlantic Squadron.

Dresser's eyes bulged out and he seized the rail for support.

"Maybe you saw steamers on the Wabash," he said, reflectively; "but the last time I saw a school of fish try to swim up the stream they kicked up an awful cloud of dust."

Nora Boyes is off for Paris to have her voice trained. Miss Boyes, who has been "singing" in public considerably this year, declares she has discovered that her vocal apparatus actually possesses three tones. Upon such a nucleus she hopes with the aid of French architecture to build up a prima donna organ.

"St. — Hotel sues musician for \$300 for one week's board."

Another proof of a theory which we have long held and practiced, that it is cheaper to hire a furnished room and take meals out.

P. J. Howley, the aggressive pioneer of popular music promulgation, is once more a full fledged member of the cult in spite of his having "retired for good" some time ago. Mr. Howley has joined the Twenty-eighth street colony, and with a new catalogue is again making "music in the air."

Angelo de Pross is wondering what on earth is the matter with his contemporaries in West Twenty-eighth street. They haven't published a ballad about "mother" for at least two months. Perhaps they are imbibing more classical knowledge since Angelo joined the colony?

Giovanna Massa is an exponent of the old Italian school of vocal study who conducted a modest little music school at 132 East Twenty-third street. As a choirmaster Mr. Massa has made a place for himself in the local music field, and is devoting much of his time to that branch of voice training.

Carl Odell, the popular general musical director of Henry W. Savage's forces, gave an interesting musicale at his home in West Fifty-seventh street last Friday evening, in which he had the assistance of a distinguished corps of musicians. Some of those who took part were:

Alfred G. Robyn, the composer, of St. Louis; Marie Horgan, contralto; Belle Hartz, another popular composer; Robert Kent Parker, the Titule of the "Parsifal" company; Louis Hasslanger, baritone; G. Wm. Brady, composer of "The Queen of Laughter"; Edward Paulton, the author of "Erminie," and Mrs. Carl Odell, who will be remembered as Mabel Stillman, the Whistling Patti. Her pretty solos showed that she was still "la belle siffleuse," and were among the most attractive features of the program.

J. W. Coveney, director of music at Fordham University, is jubilant over the good showing made by the 'varsity orchestra and musical clubs at their recent concert in Carnegie Lyceum. Both musical organizations are a great improvement on any that the university ever turned out in former years, which speaks well for the work of Mr. Coveney and the instrumental instructor, F. E. Dunn. The Glee Club comprises twenty-four voices, and their singing is a credit to the leader, George V. McNally. The soloists are Clarence J. Maguire, bass, and J. A. Coveney, baritone.

A concert was given by Lena Duthie, soprano, Stella Newmark, pianist, John H. Duffy, baritone, under the auspices of the Paterson branch Y. W. C. A., on Tuesday evening of last week. The New Yorkers were assisted by Jeanette Vermorel, violinist, and Frederick A. Parker, tenor, both of Paterson. Miss Duthie was well received for her charming rendition of Hungarian folk-songs, by Korboy, and a difficult aria from "Il Guarany." Miss Newmark's piano solos by Bach, Chopin, Grieg and Tchaikowsky were also appreciated. A brace of Chadwick's ballads and two German songs were John H.

Duffy's contributions to the program. Miss Vermorel artistically played Vieuxtemps' "Ballad and Polonaise" and "Devil's Trill," by Tartini." Mr. Parker sang an aria from "Don Munio," and ballads by Hawley and C. G. Spross.

### Gilda Ruta's Annual Concert.

GILDA RUTA gave a concert in the Carnegie Chamber Music Hall Monday evening of last week. She was assisted by Sara M. Gribbin, soprano; Miss Klein, soprano; Salvatore Munziato, baritone, of the Metropolitan Opera Company, and the Ruta String Orchestra. Six of Mme. Ruta's own compositions were included in the vocal, instrumental and orchestral selections, which were received with special manifestations of pleasure by the large audience.

Mr. Munziato sang Mme. Ruta's "Spanish Serenade" in his usual artistic style and was obliged to repeat it as an encore. Mrs. Gribbin sang charmingly Rossini's "Una Voce" aria. Miss Klein, who was rather too nervous to do herself or her teacher full justice, sang Mme. Ruta's somewhat florid vocal composition entitled "Nevrosi." Her voice is sweet and shows good training, but is not suited to the operatic style of music.

Gilda Ruta further showed her versatility by cleverly playing Liszt's "Fantaisie Hongroise" and two of her own piano compositions. Anna Ruta played the orchestral arrangement of the fantasia on a second piano.

The men's orchestra, composed of Mme. Ruta's pupils, were heard at their best in Van Westerhout's "Minuet" and Mme. Ruta's tinkling "Bolero."

Gilda Ruta, a petite woman whose versatile talents as a composer, pianist and vocal teacher are unquestioned, is moreover a remarkable example of the modern woman at her best. Her exhibition of generalship at her recent concert in Carnegie Hall was the chief feature of the affair. Not content with having written most of the compositions that were played and sung during the evening, she played all the accompaniments, led the orchestra and coached her nervous star pupil and prevented her from breaking down.

### Carrie Hirschmann's Success.

RECENTLY Carrie Hirschmann played in Lowell, Mass., and was heard by a large audience. She made a most favorable impression, and the press gave her complimentary notices. Below are extracts from the long reviews of the concert which appeared in two of the local newspapers:

A second hearing of Carrie Hirschmann, the pianist, of whom we wrote on her previous appearance here, only confirms the opinion formed then that in the playing of the compositions of Liszt, she has few, if any, superiors on the American concert stage. The brilliancy and dash of her performance of these numbers is remarkable. Here was a splendid performance, vigorous, scintillating and rhythmical. The "Liebestraum," too, was capitally done, and later in the program the Mendelssohn-Liszt wedding march, which she played at her last recital here, was a triumph of virtuosity, and in response to the approbation of the audience she gave the Schubert-Tausig military march. Miss Hirschmann is also excellent in the Chopin numbers. In the waltz, op. 42, she reminded us of Rosenthal's playing.—Lowell Morning Citizen.

Miss Hirschmann's technic and execution are superb, and she was recalled after each group of solos, but she responded only at the close of the concert, favoring the audience with "Military March," Schubert-Tausig.—Lowell Daily Mail.

### Maconda's Return.

CHARLOTTE MACONDA has returned to New York from the South, and is elated over the success she achieved in the Atlanta music festival. The newspapers bestowed upon the singer the most eulogistic notices, several of the music critics declaring that her equal has not been heard in Atlanta for years. While in the Gate City Maconda was the recipient of many social attentions. Saturday night she attended a reception at the residence of Oscar Pappenheimer. It is likely that she will be re-engaged for the festival next year.

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 "Ope Thou Mine Eyes." (Song.) Avon D. Saxon, Brookline, Mass.  
 "Ope Thou Mine Eyes." (Song.) Mrs. Blake, Concord, Mass.  
 "Day of Peace." (Song.) Sarah Belle Huff, Boston, Mass.  
 "Day of Peace." (Song.) Laura S. Coffin, Brookline, Mass.  
 "Fleeting Days." (Song.) Blanche Swadkins, Boston, Mass.  
 "Fleeting Days." (Song.) Rosamond Hunt, Boston, Mass.  
 "Chant du Troubadour." (Piano.) Florence F. Leach, Boston, Mass.  
 "Chant du Troubadour." (Piano.) Helen Teevers, Boston, Mass.  
 "The Rose Chain." (Piano.) Fred B. Millitt, Kearney, Neb.  
 "The Rose Chain." (Piano.) Pauline Walton, Natick, Mass.

## Mrs. H. H. A. Beach.

"The Year's at the Spring." (Song.) John Young, Nashua, N. H.  
 "The Year's at the Spring." (Song.) John Young, New York, N. Y.  
 "The Year's at the Spring." (Song.) George Hamlin, Berlin, Germany.  
 "The Year's at the Spring." (Song.) Stanley Adams, London, England.  
 "The Years at the Spring." (Song.) Edith Miller, London, England.  
 "The Year's at the Spring." (Song.) Katherine Benner, Wellesley, Mass.  
 "The Year's at the Spring." (Song.) Georg Carson Kirk, Des Moines, Ia.  
 "June." (Song.) Louise St. John Westervelt, Davenport, Ia.  
 "June." (Song.) Janet Chambers, Davenport, Ia.  
 "June." (Song.) Pearl Shrader, Chicago, Ill.  
 "June." (Song.) Mrs. Harry Lee Williams, Chicago, Ill.  
 "Ah, Love But a Day." (Song.) Marian Van Duyn, New York, N. Y.  
 "Ah, Love But a Day." (Song.) Louise St. John Westervelt, Davenport, Ia.  
 "Ah, Love But a Day." (Song.) Myra Marshall, Wellesley, Mass.  
 "I Send My Heart Up to Thee." (Song.) Alice Sanborn, Wellesley, Mass.

"Shena Van." (Song.) George J. Parker, Boston, Mass.  
 "Ariete." (Song.) George J. Parker, Boston, Mass.  
 "Ecstasy." (Song.) Lillian Price, Davenport, Ia.  
 "Ecstasy." (Song.) Harry Cassidy, Chicago, Ill.  
 "The Spring." (Song.) Katherine Walker, New York, N. Y.  
 "For My Love." (Song.) Rebecca W. Cutter, Boston, Mass.  
 "For Me the Jasmine Buds Unfold." (Song.) Rebecca W. Cutter, Boston, Mass.  
 "I Know Not How to Find the Spring." (Song.) Caroline Gardner Clarke, Boston, Mass.  
 "Dark Is the Night." (Song.) Caroline Gardner Clarke, Boston, Mass.  
 "Give Me Not Love." (Vocal Duet.) George Parker and Mme. Grace Lowell Bradbury, Boston, Mass.  
 "Romance." (Piano.) Jacques Hoffman, Boston, Mass.  
 "La Captive." (Piano.) Jacques Hoffman, Boston, Mass.  
 "Mazurka." (Piano.) Jacques Hoffman, Boston, Mass.  
 "Bacarelle." (Piano.) Janet Ferguson, Wellesley, Mass.  
 "Robin Redbreast." (Piano Duet.) Miss Ferguson and Miss Robbins, Wellesley, Mass.  
 "The Sea Fairies." (Women's Voices.) Orange Musical Art Society, Orange, N. J.  
 "The Sea Fairies." (Women's Voices.) Euridyce Club, Philadelphia, Pa.  
 "The Sea Fairies." (Women's Voices.) Tuesday Musical Club, Detroit, Mich.  
 "Three Flower Songs." (Women's Voices.) Amphion Club, Boston, Mass.  
 "Three Flower Songs." (Women's Voices.) Wellesley Pierian Society, Wellesley, Mass.  
 "The Rose of Avontown." (Women's Voices.) Monday Musical Club, Trenton, N. J.  
 "Sylvania." (Mixed Voices.) Amphion Club, Boston, Mass.

## George W. Chadwick.

"Thou Art so Like a Flower." (Song.) Gertrude May Stein, Baltimore, Md.  
 "Thou Art so Like a Flower." (Song.) Frederic Warren, London, England.  
 "Thou Art so Like a Flower." (Song.) Aaa Howard Geeding, New York, N. Y.  
 "Dear Love When in Thine Arms." (Song.) Aaa Howard Geeding, New York, N. Y.  
 "Dear Love When in Thine Arms." (Song.) Florence Hartmann, Boston, Mass.  
 "Were I a Prince Egyptian." (Song.) George Hamlin, Berlin, Germany.  
 "Were I a Prince Egyptian." (Song.) William Harper, New York, N. Y.  
 "O, Let Night Speak of Me." (Song.) Charles Clark, London, England.  
 "O, Let Night Speak of Me." (Song.) Blaine Nicholas, Des Moines, Ia.  
 "O, Let Night Speak of Me." (Song.) Thomas M. Cornell, Boston, Mass.  
 "O, Let Night Speak of Me." (Song.) John H. Duffy, Brooklyn, N. Y.  
 "Before the Dawn." (Song.) John Young, New York, N. Y.  
 "Before the Dawn." (Song.) John Young, Nashua, N. H.  
 "Two Folksongs." Charles Clark, London, England.  
 "Bedouin Love Song." (Song.) Charles Clark, London, England.  
 "Allah." (Song.) Maud Merriman, Des Moines, Ia.  
 "Serenade." (Song.) Maud Merriman, Des Moines, Ia.  
 "Sings the Nightingale to the Rose." (Song.) Janet Chambers, Davenport, Ia.  
 "The Danza." (Song.) Corinne Rider Kelsey, Brooklyn, N. Y.

"Sweetheart, Thy Lips Are Touched with Flame." (Song.) John Duffy, Brooklyn, N. Y.

## H. Clough-Leigher.

"Desire." (Song.) John Daniels, Boston, Mass.  
 "Desire." (Song.) John Daniels, Waverley, Mass.  
 "Beloved." (Song.) John Daniels, Boston, Mass.  
 "Beloved." (Song.) John Daniels, Hyde Park, Mass.  
 "Beloved." (Song.) John Daniels, Waverley, Mass.  
 "My Star." (Song.) John Daniels, Waverley, Mass.  
 "Silver Eve." (Song.) John Daniels, Boston, Mass.  
 "Silver Eve." (Song.) John Daniels, Waverley, Mass.  
 "Th' Awak'ning." (Song.) Miss Feilding Roselle, Chambersburg, Pa.

## Mabel W. Daniels.

"Irish Coquette." (Song.) Edith Child, Boston, Mass.  
 "Before the King." (Song.) Mabel W. Daniels, Cambridge, Mass.  
 "Collette." (Women's Voices.) Tuesday Musical Club, Detroit, Mich.

## Henry K. Hadley.

"Egyptian War Song." Charles Clark, London, England.  
 "My Shadow." (Song.) Melanie Muddack, New York, N. Y.

## Lucina Jewell.

"O! Mammy Coon." (Song.) Louise Van Wagenen, New York.  
 "O! Mammy Coon." (Song.) Maude Rosenthal, Rockford, Ill.

## Edna Rosalind Park.

"It is Na, Jean, Thy Bonnie Face." (Song.) Prof. Harold L. Butler, Syracuse, N. Y.  
 "My Dearie, O." (Song.) Prof. Harold L. Butler, Syracuse, N. Y.  
 "Thou Art so Like a Flower." (Song.) Cora M. Pierce, Syracuse, N. Y.  
 "A Memory." (Song.) Marie Hills, New York, N. Y.

## Stephen Townsend.

"Forever and a Day." (Song.) George Blanchard, Boston, Mass.  
 "The Land o' the Leal." (Song.) George Blanchard, Boston, Mass.

## PROVIDENCE.

PROVIDENCE, May 12, 1905.

THE Providence Musical Association scored its final triumph of the season Tuesday evening last when Vladimir de Pachmann, the Russian pianist, played a return engagement at Infanterie Hall to a crowded house. His re-engagement was effected at the earnest solicitation of Providence musicians, and the program was devoted entirely to Chopin compositions. The association, under the management of Lucy H. Miller, has brought to Providence a number of musical celebrities during the past season.

Louis Black, tenor soloist of Grace Church, and his wife, who is a charming pianist, will spend their summer vacation in Florence, Italy. It is Mr. Black's intention to study while there.

Bertha Elizabeth Burdick gave a song recital last Tuesday evening at the Butler Exchange Building. She was assisted by Florence Massie, pianist; Laura E. Shawe, pianist; Helen Mansfield, violinist, and Loyal Phillips Shawe, baritone.

A song recital was given by Ethel Waring Dobson May 9, at the parlors of the Mathewson Street Church. She was assisted by Evangeline Larry, violinist, and Harriet Mansir, accompanist. Miss Dobson is the possessor of a soprano voice of pleasing quality and the audience showed their appreciation of her efforts.

Dr. Jules Jordan's dramatic and musical sketches, "Rip Van Winkle in the Alps" and an "Impromptu Rehearsal" were given last week for the benefit of the choir fund of the Church of the Redeemer, where Dr. Jordan is organist. They were so successful that they will be repeated soon, by general request.

The eighth recital of the music school of which Anne Gilbreth Cross is director, was given in the class room at the Butler Exchange. The scholarships have been awarded as follows: Juvenile course, Charles Reynolds; intermediate course, Dorothy Seymour; advanced course, Corena Clegg.

## Joachim Andersen Symphony Concerts.

THE symphony concerts in Copenhagen under the direction of Joachim Andersen continue to attract large audiences. The concert of April 30, for instance, presented the Mozart G minor symphony and Gade's A minor symphony. Several soloists also appeared. The whole season has been a very interesting and instructive one.

## Savage Opera Productions.

SINCE Henry W. Savage started to popularize grand opera, in the vernacular, he has produced eighty-two operas in English.

## CINCINNATI.

CINCINNATI, May 13, 1905.

THE fifth annual convention of the National Sinfonia was held during the present week at the College of Music. The business sessions were presided over by S. B. Jordan, of the Cincinnati Chapter and supreme secretary, presiding in the absence of Ossian E. Mills, honorary supreme and supreme president, father of the Sinfonia, who was detained at his home in Boston with a severe case of blood poisoning. Cincinnati Eta Chapter entertained the visiting delegates royally. The Zoo and Rookwood pottery were visited. One of the features was a slumming tour in charge of Sergeant Renhart, of the city police, through darkest Cincinnati on the river front. It was decided to hold the next national convention with Theta Chapter, of Sprague University, Syracuse, N. Y. The following officers were elected for the ensuing year: Supreme president, W. S. Sterling, Cincinnati; supreme vice president, Ralph Howard Pendleton, Philadelphia; supreme secretary, Frederick Snow, Syracuse University; supreme treasurer, Earle G. Killeen, of Ann Arbor, Mich.; historian, Augustus A. Narlte, of Boston; supreme council, Percy Jewell Burrell, Boston; Wilson H. Pile, of Philadelphia; Herbert H. Wilkinson, of Detroit; F. A. Mills, of Ithaca, N. Y.; Alberta Stanley, of Ann Arbor; Edward F. Delaney, Cincinnati; H. C. Frederick, Syracuse, N. Y.; associate editors, Augustus A. Narlte, Wilson H. Pile, Herbert Wilkinson, F. A. Mills, Frank C. Higley, Edward F. Delaney and Herbert A. Hill. The social features of the convention were closed with a dance and banquet at the Mansion.

The Cincinnati Chapter did itself proud in the entertainment of its guests. To increase the funds for that purpose its members during the week previous, gave a performance of the Mikado in the Odeon with an exclusively male cast. Needless to say that the risibilities of the audience were excited to the highest pitch by the clever acting and superb singing of the cast, which was as follows: Mikado, Norris W. Fluke; Nanki-Poo, Ben. F. Smith; Ko Ko, Carl Gantvoort; Poo Bah, A. Davidson; Pish Tush, Chas. F. Wagner, Jr.; Yum Yum, Leslie K. Chilton; Pitti Sing, S. B. Jordan; Peep Bo, G. F. Cazell; Katisha, Charles Gallagher.

By a singular coincidence the National Convention of the Mu Phi Epsilon Society, a kindred organization, was held at the same time at the Metropolitan College of Music. The business sessions were presided over by Myrtle C. Palmer, president of the national body, of Ann Arbor, Mich. Other delegates present were the following: Helen L. Steinbach, Nellie Brown, Helena Munn, Lillian Whitman, all of Ann Arbor, Mich.; Ethel Slayton, Boston; Orah M. Ashley, Detroit; Florence B. Scovill, Detroit; Myra Coleman and Winifred Griffin, Detroit; Alma R. Harding, S. Elizabeth Mathias, Cincinnati. A novel entertainment was presented of a concert by delegates to the national convention. Those participating in an exceedingly interesting and largely classic program were the following: Ethel Lewis, Ada Zetter, Lillian Whitman, Orah Ashley, Ethel Kimball, Florence Scovill, Lillian Sutton and Helena Munn. The entertainment of the visiting delegates consisted in a trolley ride to the Zoo, a reception and luncheon at the residence of William J. Sterling, in Clifton, and a banquet at the Elberon Country Club. Officers for the next year were elected as follows: President, Myrtle C. Palmer, Ann Arbor; vice president, Orah Ashley, Detroit, Mich.; secretary, S. Elizabeth Mathias; treasurer, Nellie Brown, Ann Arbor; historian, Florence B. Scovill, Detroit. It was decided to hold the next annual convention in Detroit.

A large audience greeted the young pianist, Corene Harmon, at her recital last Wednesday in the Concert Hall of the Cincinnati Conservatory of Music. Miss Harmon, who was in excellent form, played the difficult program with great charm of interpretation and delicacy of touch. The principal numbers were sonata in A major, Scarlatti; sonata in C major, op. 53, Beethoven; gondoliera, from "Venezia e Napoli," and Hungarian Rhapsody, No. 9, Liszt. Miss Harmon is a pupil of Frederic Shailer Evans and is devoting all her time this year to study and the finishing touches.

J. A. HOMAN.

## On the Ocean.

D. R. FLORENCE ZIEGFELD, of the Chicago Musical College, left yesterday for Europe on the Kaiser Wilhelm II.

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MUCH of the comic opera for the coming season will be of the imported brand, if the plans of Klaw & Erlanger are fully carried out. They intend to bid for every musical production of any importance that looms up on the British horizon. They have purchased the American rights of "The Orchid," now in its second year on the London boards. "The Orchid" is by James T. Tanner, with lyrics by Adrian Ross and Percy Greenbank. Ivan Caryll, Lionel Monckton and Paul Rubens have contributed the music.

By an arrangement with George Edwardes they will also import "Veronique" for Broadway production in August. "Veronique," like "The Duchess of Dantzic," is a comic opera with a historical theme. The original French libretto was written by A. Vanloo and G. Duval. The English version is by Henry Hamilton. Most of the lyrics are by Lilian Eldee. The score is said to be Messenger's best work up to date.

Besides the return of "The Duchess of Dantzic," Klaw & Erlanger will import "The White Cat," "Cinderella" and "The Spring Chicken" as evidence of their fondness for domestic and barnyard pet nomenclature.

Frank Daniels in "Sergeant Brue" is maintaining his winning gait at the Knickerbocker, and will undoubtedly patrol his beat there for the rest of the summer. He will be ably seconded by Blanche Ring, who is winning new laurels as a comedienne. She is so naturally humorous that she doesn't have to fall over a package of yeast to make laughter. Throughout the piece she warbles prettily with her tuneful voice and grimaces with her eyes while singing "My Irish Molly, O" in a manner that even captivates nearsighted dyspeptics.

"Fantana" is still holding down the Lyric Theatre—though some winking person suggests that it is a holdup.

"Little Johnny Jones" at the New York Theatre and "The Rollicking Girl" at the Herald Square are also still rampant on Broadway.

#### Letters at This Office.

LETTERS addressed to the following persons are at this office:  
Ward Stephens.  
Heath Gregory.  
Kitty Berger.  
Max Pilzer.  
Prof. Edward Wollenhauer.  
Giuseppe Campanari.  
Gustav Thalberg.  
Ella Russell.

#### Two Successful Arenas' Pupils.

AMONG the numerous successful Arenas' pupils are Marian Van Duyn and Asa Howard Geeding, who will be remembered as having given a successful recital in the studio last summer, and who are rapidly becoming favorably known. Some criticisms read:

"Alternating with the choruses at the Apollo Club concert was heard the contralto voice of Mme. Marian Van Duyn, whose large and rich voice of velvety smoothness was heard with fine effect in Holmes' "L'Heure de Pourpre," "Time of May," by Mary T. Salter; Henschel's "Morning Hymn," the dainty "At Rest," and the difficult "Spring," Hugo Wolf. All the numbers were given in such a finished manner as to elicit encores."

"Mr. Geeding delighted his audience. His voice is a powerful one, rich in quality and well modulated, and was well tested in the Schumann numbers. It was deep-

ly regretted that more was not heard of Mr. Geeding. He will be warmly welcomed here again."

May 3 Mr. Geeding gave a recital at Briarcliff Manor. His program was made up of songs by Handel, Schubert, Schumann, Tschaiikowsky, Henschel, Strauss and Chadwick.

Some of Mr. Geeding's recent dates included: March 29, concert, Yonkers, N. Y.; April 17, soloist, New York State Association of Elocutionists, Brooklyn, N. Y.; May 4, New York Association of Working Girls' Societies, Madison Square Garden, N. Y.

#### MUSIC AND CATHOLICS.

A COMMUNICATION from Dr. Emil Wagner, professor at the University of Freiburg, Switzerland, announces to the American Church authorities that a Gregorian congress has been called to meet under the auspices of the Roman Pontiff, Pope Pius X, in Strasburg, Germany, from August 16 to 19. The congress is called for the purpose of carrying out the reform movement in church music contained in the encyclical of the new Pope, "Motu Proprio."

As an element in the American Church has shown great reluctance in carrying out the regulations of the "plain chant," it has been suggested that the American Church be allowed by the promoters of the congress to send as many delegates at large as they may wish. Invitations will be sent to all prominent musical directors, editors of Catholic organs and priests, who take an unusual interest in the choir, among them Professor Lingerberger, of St. Francis, Wisconsin; Professor Otten, of Pittsburg; Professor Dethier, of New York city, and the Revs. Henry Tappen, of Covington, Ky.; Raphael Fuhr, of Los Angeles, Cal.; Charles Becker, of St. Francis, Wis., and Fathers Young and Bowin, of New York and Buffalo, respectively.

It is understood by the church authorities here that this mandate of the Pope with regard to the substitution of the plain chant, instead of the operatic and elaborate music sung by mixed voices, must be obeyed within a short space of time. Professor Wagner, who is directing the congress, is well known here as a visitor to the Catholic University with his brother, the Rev. Nicholas Wagner, rector of Holy Trinity Church, Brooklyn, N. Y.

#### CATHOLIC SINGERS IN PROTESTANT CHURCHES.

(From the *Guidon*, Roman Catholic Magazine.)

Many of the newspapers of late have been hinting at an exodus of Catholic singers to Protestant churches.

The law prohibiting a Catholic from singing in a Protestant church is not a law established by the church, but a law of God contained in the first commandment: "I am the Lord thy God, thou shalt not have strange Gods before Me." The Catholic child is taught that Christ established but one church, to which all must conform in order to be saved, and consequently the child is taught and believes that all other forms of worship established by man are false and erroneous, and that no Catholic can be present or take part in any of these religious exercises. The mere presence of the singer at such a service is a violation of the first commandment. She deliberately attends a worship which her conscience tells her is false. The non-Catholic, while he is bound by the commandments of God just as much as the Catholic, does not act against his conscience, for in the majority of cases he honestly believes one religion is as good as another, and that Christ left to man the selection of the method and manner worshipping Him. In attending the different churches he acts according to his conscience. The Catholic acts against his conscience in attending another form of religion, and sins by so doing, even if it were not a question, as it is, of violation of the first commandment of God. Moreover, all Catholics know that such persons cannot receive absolution while engaged in this practice any more than they could while habitually violating any of the other commandments.

#### West End Conservatory Recital.

BESSIE B. CLAY, director of the West End Conservatory of Music, invited a representative for the joint recital in the school parlors, May 12. Beatrice Fine, soprano, and John Mokrejs, pianist, contributed an artistic program.

#### PHILADELPHIA.

PHILADELPHIA, Pa., May 13, 1905.

FREDERIC H. COWEN'S cantata, "The Rose Maiden," will be sung at Willow Grove Wednesday evening, June 14, by the Strawbridge & Clothier Chorus. The chorus, comprising 200 voices, is made up entirely of employees of the store, under the direction of Herbert J. Tily.

The annual concert by E. Cholmeley-Jones and his pupils, with several assistants, occurred at Association Hall last Tuesday evening. Mr. Cholmeley-Jones has developed many fine voices, which were heard in a varied program. The singing of Miss Roberts of several contralto solos, Joseph S. McGlynn, a tenor, and J. Fred Osterstock, a baritone, showed particularly pleasant voices. Mr. Cholmeley-Jones assisted in several duets, and Master Walter Hahn, treble soloist, and Fritz Ulrich, violin soloist, assisted.

A demonstrative exhibition of the Galin-Paris-Cheve method by the People's Sight Singing Class, assisted by pupils of the Zobanaky School, was given in Musical Fund Hall Tuesday. A long program was given, in which it was clearly shown how this method facilitates the reading of music.

A vocal recital will be given by pupils of Carl Schachner at Griffith Hall Thursday evening of next week. Among those who will take part are: Cora May, Bessie Treacy, Dorothy L. Harrison, Anna R. Sterling, Florence Sterling, Mrs. Frank North, Mrs. Philip Berg, Mrs. Fritz Harendt, Bessie Baker, Bertha Brockerman, Cecilia A. Melia, Mrs. Conrad Letzerich, Edna May Hildenbrand, Mae Adele Evans, F. Clifford Romaine, Conrad Letzerich, Clarence A. Garbrick, Gustave Rumbf, Maurice J. Long, William H. Cunliffe, Frederick Ayres, Elmer Frederick and Henry Rihl Alburger.

A concert will be given for the benefit of the Girls' Holiday Society, of Cape May, at Witherspoon Hall, Thursday evening of next week. Those who will take part are: Sara Richards, soprano; William Beatty, baritone; Frederick Hahn, violinist, and Carola Spaeth, pianist.

The thirty-first concert given by the pupils of the Leefson-Hille Conservatory will take place at Musical Fund Hall Saturday evening, May 20. The following will graduate: Mrs. William Faulkner, Claire Ring, F. W. Leman, Grace Graf, Isadore Cropsey, Laura King, Freda D. Costa, Bessie Husted, Susan Thorley and Mary Farrell. Several instructors of the conservatory will contribute to the program.

A recital will be given at Griffith Hall Friday evening, May 19, by Isabel Buchannon, soprano; Virginia Bisler, contralto; Edward Shippen van Leer, tenor, and Henry Hotz, basso. The first part of their program will be varied and the latter consist of "Flora's Holiday," Lane Wilson's song cycle.

The Euterpean Club, of Philadelphia, of which William B. Kessler is director, announce a musicale at Lu Lu Temple on the evening of May 23 next in place of their usual spring opera. It has been the custom of the club during the five years of its existence to give two operas every season, but owing to the death of and in deference to some of its most prominent members, they have decided on a large musicale. The Euterpean Club will be assisted by Mrs. Phillips-Jenkins' Cantata Club, ladies' chorus, and the Fellowship Club, male chorus. The program promises to be different from anything ever before rendered in this town, and aside from the choruses to be rendered by the combined clubs there will be selections by both the Cantata Club and the Fellowship Club. A short organ recital by Mrs. W. E. Kimball will open the program. The soloists will be Emma F. Rihl, soprano; Paul Volkman, tenor, and M. Belinski, cello; Mrs. W. E. Kimball, accompanist.

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## BOSTON.

BOSTON, May 13, 1905.

**ARL SOBESKI**, who for the past three or four years has had a studio in Huntington Chambers, has recently moved into one of the large front rooms on the fourth floor, and on Saturday afternoon of last week gave an at home that might be called a "house-warming." Everyone who has visited Mr. Sobeski's studios knows how much taste is exhibited in the furnishings and decorations. The new studio is admirably lighted and most attractive in every way. From 3 to 6 there was a constantly changing crowd of visitors, and the musicale was greatly enjoyed. Mrs. George Worthley, of Brookline, was the chaperone, and her daughter, Beatrice Worthley, presided at the punch bowl. Several of Mr. Sobeski's pupils sang, among them Elsa Worthley, whose fine soprano was heard to great advantage in "With Verdure Clad," and also in a Venetian duet with Mr. Sobeski. Others who sang were Mrs. Robert Meikle, of Arlington; Miss Kendall, Eva Flynn, of Haverhill; Rosetta McVeigh, Mr. Turner, Goldie Channell, of the Savage Company, formerly one of Mr. Sobeski's pupils, and Mollie Weston-Kent, who, in addition to singing two little Irish songs by Lohr, read the courtship scene from "Henry V." Mr. Sobeski has every reason to feel much gratified with the success of his pupils, who all show the fine training they have received. Mr. Sobeski's method, whatever it is, is certainly a most successful one, as was the verdict of all who were present at his studio last week.

Sally Carleton, a pupil of Priscilla White, has been the understudy for the part of Miss Nightingale in "Woodland" ever since the piece was produced last year. Last Saturday night Miss Carleton sang the part at the Tremont Theatre, where the piece is now running, and acquitted herself in the difficult role in a way that delighted her friends.

Sigrid Olsen, who has been studying with Helen Wetmore this winter, gave a song recital the evening of May 3. Her group of Norwegian songs was specially well done and everyone was impressed with the advance Miss Olsen has made the past season.

At Harvard University Thursday evening Carl Faelten favored Professor Spalding's class in musical form by playing the sonatas, op. 101 in A major, and op. 111, C minor, by Beethoven. These works had been previously analyzed by the class and their performance by Mr. Faelten was appreciated by the listeners.

## Beatrice Fine's Dates.

**BEATRICE FINE**, the soprano, booked the following dates for May: May 3, Brooklyn, orchestral concert; May 7, social affair, Delmonico's; May 12, song recital at Miss Clay's West End Conservatory of Music; May 14, Pleiades Club; May 20, Hightown, N. Y.; May 30, recital at Tarrytown, N. Y. May 31 she leaves for California, to spend the summer. During September she gives recitals in San Francisco, Oakland, Los Angeles (the Saturday Club), Sacramento, Stanford University, and elsewhere. Mrs. Fine's voice was never in better condition.

## Fritz Kreisler's Work.

**THE** well known Leipzig, Germany, publisher, Ernst Eulenburg, has just issued in very handsome editions a series of arrangements of the older works for the violin by the eminent violin virtuoso Fritz Kreisler. Those before us constitute: By Niccolò Paganini, "La Clochette," "Le Streghe," "Moto Perpetuo," "Non Più Mesta," "I Palpiti"; by Giuseppe Tartini, "Le Trille du Diable." These are written with piano accompaniment.

Mr. Kreisler aims in this new edition to give us the view entertained through the latest development of violin technique, and in accordance with the tastes of the modern musician, of the older works of the great masters for the violin, and in doing so none of the traditional theories are discarded or overlooked. Taking into consideration the beauty of the edition, the clear plates and the annotations, together with the phrasing and details arranged by the artist himself, we believe that these editions are an absolute

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necessity to every violinist who desires to reach the higher altitudes of his art. They can be recommended without the slightest modification, not only to the students of the violin, but to those who are already in the field before the public.

The same publishing house also sends us a suite for the violin, with piano accompaniment, by Hans Sitt, consisting of a prelude, a minuet, an arioso, an intermezzo, and introduction and gavotte. Mr. Sitt stands very high among composers of the day in special directions, and this suite is bound to be accepted as a composition of value for the violin.

## PADEREWSKI IN BOSTON.

BOSTON, May 11, 1905.

Editor Musical Courier:

Regarding your remarks about Mr. Paderewski playing bridge-whist here until 4 a. m. on the night of his illness when he was expected in New York and your statement that if he did so, it was a welcome evidence that he was ill, I certainly gladly agree with you. If he played bridge-whist with Willy Hess he probably had two more associates and these may have been Joseph Adamowski and his amiable wife, Madame Szumowska, who, I believe, was a pupil of Mr. Paderewski. Bridge-whist is calculated to create such mental diversions through the concentration it requires that any mental strain in other directions thereby is apt to become neutralized. It was therefore proper and very sensible for Mr. Paderewski to apply therapeutical card playing to his serious case of illness. If this plan is hereafter followed it may interfere with medical practice, but the doctors will complain even if benefit performances go overboard.

Yours, &amp;c.,

I. JAY.

## "The Siren's Net."

**A** NEW publication by T. Fisher Unwin, London, 11 Paternoster Building, entitled "The Siren's Net," by Florence Roosevelt, is destined to attract the attention, especially of American readers, for it deals with "American girls in the Quartier Latin," Paris. It is a story, well and graphically told, of a number of American girls of good family and character, who, after an American preparation, go to Paris and live there in order to adopt the operatic career. The dreadful story reveals the truth of the condition in Paris, London and Italy, and describes the horrible fate—even unto death—that awaits the great majority of our deluded American singers, of which a small number in each thousand ever reach even a tolerable goal.

"The Siren's Net" tells the whole languishing tale, with its morbid surroundings, its superficial existence, its false ideals, the unpreparedness of the average candidate, the temptations, the false position the girls are placed in, the prejudices against them because of the fact they are Americans, and their own delusions and the recklessness of the parents in permitting such a hopeless course. Florence Roosevelt is no one else but Florenza d'Arona, the opera artist and vocal teacher, who resided here and subsequently in Paris, and is now in Copenhagen. Madame d'Arona was born a Roosevelt.

## E. Preggon Miller's Summer Term.

**E.** PRESSON MILLER, contrary to his usual custom, will remain in New York and teach during the summer. His large airy studios in Carnegie Hall are admirably adapted to summer work, high above the noise and dust of the street, cool and comfortable. Mr. Miller will have an able assistant in his pupil, M. James Brines, tenor, who has been closely associated with him for several seasons, and, aside from his excellent work in church and concert singing, has obtained admirable results from his teaching. Mr. Miller's large following includes many teachers of voice in the prominent colleges and schools throughout the country, who will avail themselves of this opportunity to study with him. A number of new pupils have already been booked from the South and West.

## Mary Howe in New Jersey.

**M**ARY HOWE, the soprano, sang at the last concert of the Paterson (N. J.) Orpheus Club, and was received with marked favor by the audience. The singer was obliged to respond with encores after each program number.



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## KANSAS CITY.

KANSAS CITY, May 12, 1905.

**THE** members of the Kansas City Musical Club closed their year's work last Monday with a breakfast in the clubrooms of the Athenaeum. Louise Parker acted as toastmistress and Mrs. W. R. Hogsett, Mrs. W. T. Johnson, Mrs. Lee Ryley, Mrs. O. W. Butt, Mrs. L. E. Baird, Mrs. Ellison and Cora Lyman responded to toasts. The other members present were: Mrs. W. B. Young, Mrs. E. C. White, Mrs. R. H. Brisbane, Mrs. C. F. Voorhees, Mrs. Joseph Chick, Jr., Mrs. D. E. Morvin, Mrs. Elliot Smith, Mrs. M. A. Pursley, Mrs. J. H. Johnson, Mrs. Joseph Meinrath, Mrs. E. W. Freyschlag, Mrs. P. K. Dillenbeck, Mrs. Frank Congleton, Mrs. E. C. Ellis, Mrs. H. C. Lambert, Mrs. C. G. Hutchison, Mrs. G. W. Rockwell, Mrs. W. C. Miller, Mrs. Ernest Darnell, Edith Shepard, Mrs. J. W. L. Merrill, Mrs. S. S. Gunlack, Mrs. E. D. Hunter, Mrs. R. W. Ryan, Mrs. W. M. Lyon, Mrs. C. W. Eoff, Mrs. R. E. Hall, Mrs. W. J. Stowe, Mrs. J. W. Barney, Pauline Whitelaw, Mary Eggleston, Callie Clark, Frances McCartney, Edith Chapman, Linda Loomis, S. Ellen Barnes, Dorothy Lyle, Birdie Green, Jessie Palmer, Elva Walker.

Carl Busch's cantata, "King Olaf," was sung at the third annual music festival of Columbia, Mo., which closed May 2. The soloists and musicians numbered 130. Young women from Missouri State University, Christian and Stephen's colleges took part in the chorus. The following well known persons took part in the entertainment: Mrs. A. I. Epstein, soprano, St. Louis; Milton Griffith, tenor, Chicago; G. Hawson Wade, baritone, Columbia; George Buddeus, pianist, Columbia; I. L. Schoen, violinist, St. Louis; T. C. Whitmer and George Venable were the directors of the entertainment.

The Arlington Choral Club, Gertrude Graham, director, gave its second presentation of Carl Busch's new cantata, "Paul Revere's Ride," in the London Heights M. E. Church, Kansas City, Kan., last night. C. A. Larson, baritone, sang the solo parts.

The Kansas City Choral Club's last concert of the season will be given in the New Casino, Tuesday evening, May 30. Gina Ciaparelli, a dramatic soprano from Genoa, Italy, will sing three numbers.

The pupils of Mrs. S. A. Gillespie gave a piano recital at the home of Mrs. C. B. Sweet, 501 Maple avenue, last Saturday. The following took part: May Altman, Flora McCormick, Sybil Sweet, Margaret Marty, Clara Bachrach, Marie Ward, Stella Pye, Elizabeth McKim, Athelia Sweet, Helen Marty, Mary Gaise, Edna Gaise, Vance Day, Roy Henson; Mrs. Arthur Miller, Mrs. J. F. McCormick, Lillian Bettes; Edmond Wilson, Albert Ward.

Stella Holliway will give a recital in the University Auditorium for the benefit of Our Lady of Good Counsel Church next Friday evening. Last Wednesday Miss Holliway was the guest of the sisters of the Loretto Academy. She sang for the faculty, the pupils and a few invited guests in the school auditorium. Next Wednesday evening she will sing at the Second Presbyterian Church.

Ina Few, soprano, and Anna St. John, pianist, both of this city, give a concert in Cameron, Mo., tonight.

The last for this season of Edward Kreiser's studio pupils' recitals was given in his studio last night. These pupils played: Eugenia Witzleben, Dorothy Pease, Marie Larraby, Irene Wooster, Tracie Stanton, Marie Cooke, Hattie Gorman, Marion Evans, Velma Burke and Bessie Ransom. Elva Crosby, soprano, sang several groups of songs.

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The saying that "words live forever" was no better proven than last week in the dignified and impressive ceremonies which marked the celebration held in this city of the centenary of the death of Friedrich von Schiller.

Empires have risen and fallen, the map of Europe has undergone many changes, and still the memory of Schiller remains undimmed. So great an influence has Schiller exerted over the minds of the artistic world that his works have furnished the themes for many in the field of art. Beethoven, Schubert, Schumann, Liszt, Lindpaintner and others have found inspiration in his works.

The celebration was in the hands of the American Institute of Germanics and the Schwaben Verein, of Chicago, and the forerunner of this celebration was the performance of the tragedy of "Wilhelm Tell," presented in the Auditorium April 14, 1905. Last Saturday evening the regular festival commenced with a grand concert given in the Auditorium by the Theodore Thomas Orchestra, Frederick A. Stock conductor, the Apollo Club, and the following soloists: Minnie Fish-Griffin, soprano; Mrs. Willard S. Bracken, contralto; John B. Miller, tenor, and Albert Boroff, bass. Schumann overture, "The Bride of Messina," was given with smoothness and worthy interpretation by the orchestra. This was followed by a short speech by President Otto C. Schneider, who explained the absence of Prof. Edmund J. James, president of the University of the State of Illinois, as being due to sudden illness. This caused the evening to be entirely musical, and the third one on the program was the "Wallenstein Trilogy," by Vincent d'Indy. This work, which was performed by the orchestra about five years ago at one of its regular concerts, was heard with renewed interest and proved of rare beauty. Mr. Stock conducted the three different parts, "Wallenstein's Camp," "Max and Thekla" and "The Death of Wallenstein," authoritatively and in an inspired manner.

The Ninth symphony of Beethoven followed and was presented in a spirit which befitted the occasion—Mr. Stock entered into the reading of this long and difficult composition in a manner which made this performance of the work one to be remembered as of the best we have had here—the orchestra, chorus and soloists all combining their noblest efforts.

Sunday afternoon, May 7, a miscellaneous program was presented, commencing with the "Tannhäuser March," by Richard Wagner, Metropolitan Orchestra, Carl Bunge director. Then the several faculties of the Chicago Northwestern and State universities entered and took their places on the stage, after which the prize prologue written by Arthur Altschul, of San Francisco, was delivered by Maude Winnifred Rogers, a young woman possessing a good stage presence and excellent voice. Two choruses, "Liebe," by Schubert, and "Rasch tritt der Tod den Menschen an," by Weber, were sung by the United Maennerchor, Gustave Ehrhorn director, and then came the opening address by President Schneider and the oration of the day by Prof. Calvin

Thomas, Columbia University, N. Y., the well known authority on Schiller's works. Mrs. Theodore Brentano, the popular soprano, sang the "Ave Maria," Bach-Gounod, with violin obligato, harp and organ, Leopold Menn, Wm. Middelschulte and Madame West-Biehl contributing their part in making this a very interesting number. "Festgesang an die Künstler," Mendelssohn, by the maennerchor, and overture, "Eine Feste Burg ist unser Gott," Nicolai, by the orchestra completed the second day's program.

Monday afternoon in Fullerton Hall of the Art Institute an academical conference was held, James Taft Hatfield presiding, and the following program of addresses was delivered:

"Schiller," by Prof. E. G. Hirsch, Chicago; "Schiller's Dualism," by Prof. W. H. Carruth, University of Kansas; "Schiller's Poems in the United States," by Prof. J. S. Nollen, University of Indiana; "Schiller, the Historian," by Prof. C. J. Little, Northwestern University, and "Venedig in Schiller's 'Geisteserheer,'" by Prof. C. von Klenze, of University of Chicago.

Tuesday afternoon the celebration took place at the Schiller statue in Lincoln Park, and consisted of choruses by the United Maennerchor and addresses, the orator of the day being E. F. L. Gauss, a widely known speaker. Tuesday evening at the Auditorium once more, before an assemblage of over 4,000 people, the final ceremonies of the festival were held, commencing with the overture "Dedication of the House," Beethoven, orchestra under Hans von Schiller; oration of the day by Major General Dr. Albert von Pfister, Stuttgart, Germany, the representative of his Majesty the King of Wurtemberg. Dr. von Pfister is justly celebrated as a litterateur and particularly as a Schiller commentator, and after delivering greetings from the King of Wurtemberg and the Suabians, delivered his address with enthusiasm and keen knowledge of the subject. He is a fluent speaker, pleasing of voice and manner, and impressed all with his genial personality. A spirited performance of the "Huldigungs March," Wagner, by the orchestra followed, and then the secretary of the German Embassy at Washington, Herr Scheller-Steinwartz, delivered a short address as the representative of Emperor William of Germany.

After another prize prologue, written by Carl Gundlach, of St. Louis, and delivered by Vilma von Hohenau. The second part of the evening's program, the "Song of the Bell," was presented in melodramatic form, living pictures and incidental music by Lindpaintner.

Hans von Schiller, who conducted the orchestral numbers here, again proved an able director, and gave the music with discrimination and taste.

The ceremonies closed with an epilogue by Goethe, delivered by Miss Hohenau.

## CHICAGO NOTES.

The Aurora Musical Club, under the direction of Clarence Dickinson, will give the first production in America of Walford Davies' musical setting of the old morality

play "Everyman" next Tuesday evening, May 16. This work, written for the Leeds festival of last fall, created a great sensation on its first hearing there and its subsequent repetition in London has been hailed as one of the most inspired compositions of recent years. The composer is known as the organist of the Old Temple Church in London and as the conductor of the famous Bach Choir, of that city.

The soloists for the Aurora presentation of the work are: Grace Elliott Dudley, soprano; Helen Hall Upham, contralto; Holmes Cowper, tenor, and Forrest Dabucy Carr, bass.

## Karl Reckzeh—Glenn Dillard Dunn.

Last Tuesday afternoon, May 9, at 2:30 p. m., in Kimball Hall, a number of pupils of the above named teachers gave a recital under the auspices of the Chicago Musical College Extension, the following program being presented: Concertstück, larghetto, tempo di marcia, presto, by Weber, Prudence Neff; andante spianato and polonaise, by Chopin, Lottie Smith; valse paraphrase, by Strauss-Tausig, Lila Dougherty; concerto, by Saint-Saëns, andante sostenuto, allegro scherzando and presto, Nellie Nelson; Hungarian fantasia, by Liszt, Miss Martin.

## Mrs. Minnie Fish Griffin Notices.

The solo quartet was composed of Minnie Fish-Griffin, soprano; Mrs. Willard S. Bracken, alto; Arthur S. Shaw, tenor, and Albert Boroff, bass. Of these singers, all of whom proved more than competent to discharge their tasks, Minnie Fish-Griffin and Mr. Boroff shone with stellar brilliancy. Mrs. Fish-Griffin's singing is at all times delightful, and the better one becomes acquainted with her work the more pleasurable it seems. She has a rich, even voice of great power, and, so far as her local appearances denote, abundant flexibility. Her smooth, polished singing has an extremely sympathetic quality and conserves all the requirements of effective interpretation. The audience last night received Mrs. Fish-Griffin's singing with enthusiasm that was indeed well merited.—The Sentinel, Saturday, May 6, 1905.

Mrs. Fish-Griffin's pure soprano gains with every hearing. Among the many gifts with which she is endowed is the ability to impart to her fellow artists at all times the emotional content of the music;

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and this was very much in evidence at last night's performance. In such concerted passages, for instance, as "O zarte Schmaucht, oases Hoffen! Der ersten Liebe goldne Zeit!" and "Holder Friede!" her singing was especially enchanting.—Evening Wisconsin.

Many of those who heard Minnie Fish-Griffin's splendid singing last summer at the Saengerfest awaited her appearance at this concert with much pleasure and expectancy, and they were not disappointed. Her pure soprano voice has a wonderful penetrating force, even in mezzo-forte singing, and the quality is very clear and sweet. Although the soprano (solo) part in the "Song of the Bell" is not the leading part—all parts of the work are perfectly proportioned—she gave the greatest pleasure by all that she sang whether in solo or ensemble. Her singing of the bridal song was charming, as was her solo in the Hallowed Order number and in the trio.—Milwaukee Journal.

#### William A. Willett's Engagements.

William A. Willett, of the Columbia School of Music, has filled the following dates since April 1:

April 1—Englewood, private recital.  
April 16—Englewood.  
April 18—Grand Boulevard Hall.  
April 21—Englewood.  
April 23—Music Hall.  
April 27—"Rose Maiden," Evanston Avenue Choral Society.  
April 30—Chicago Heights.  
May 4—Austin.  
May 6—Madison, Wis.  
May 10—Shakespeare Club.  
May 10—Cable Hall.  
May 11—"Rose Maiden," Harvey, Ill.  
May 18—Ada, Ohio.

April 17 Annette Pangborn gave a studio recital at the school, and May 1 Dora L. Eash, Imogene Gould and C. E. Prior gave a program in the school studios, on both occasions the program being closed by a group of songs by Mr. Willett.

#### Success of Another Pontius Pupil.

Albert MacDonough, tenor, whose studies for the past five years have been directed by the eminent voice teacher, Wm. H. Pontius, has been engaged by the Grant Street Lutheran Church, of Pittsburg. From eleven applicants Mr. MacDonough was chosen, and this of itself, to say nothing of the fact that he is an artist recommended by a teacher so well and favorably known as Mr. Pontius, is sufficient evidence of his ability as a singer.

Mr. MacDonough's voice is beautiful in quality, correctly poised, and he sings with rare intelligence. For the past few years he has been soloist in St. Luke's Church and Westminster Church, at Dubuque, Ia. His entire study has been with Mr. Pontius.

Pittsburg now claims five pupils from the Pontius studio. Genevieve Wheat, the renowned contralto, now touring with the Theodore Thomas Orchestra, is chief soloist at the Grant Street Lutheran Church; Miss Olive Wheat, a soprano with a brilliant lyric voice and abundant intelligence, is principal soloist at Emery Methodist Church; Ella May Duffin, a contralto with a voice of extended range and sympathetic quality, is the soloist at the First Presbyterian Church, Allegheny, and S. Dwight Smith, a former student of Mr. Pontius' methods, is organist and choir director at the same church.

Thursday evening, May 18, a violin recital by Lewis Randolph Blackman will be given under the auspices of the Northwestern University School of Music.

Monday evening, May 22, a song recital will be given by Mrs. Lillian French Read, assisted by John Threlkel Read, basso.

At the Ravinia Park Theatre to-morrow afternoon at 4:30 a musical vesper service will be given. Wilhelm Middelschulte, organist; Mary Peck Thomson, soprano; Ralph Gonzalez, tenor.

May festival and concert will be given at Theodore Thomas Hall Thursday evening, May 18, at 8 o'clock, by the Chicago Students' Mandolin, Guitar and Harp Orchestra of 250 performers.

Eugenie Wehrmann will give a piano recital at the Cable Recital Hall Monday, May 15, at 8 p. m., and on Tuesday, May 16, at 3 p. m.

### ST. LOUIS.

THE ODEON, ST. LOUIS, May 11, 1905.

**A** MARKED evidence of the appreciation in which Alfred G. Robyn is held by his many friends and music lovers of St. Louis was shown at the Century Theatre last week, when the performance of the "Yankee Consul" was interrupted to present him with a loving cup, the combined gift of the Amphion Club, a new singing organization recently organized, of which he is the director; the choir of the Holy Communion Church, of which he is organist and choirmaster, and of some of his personal friends.

Mr. Robyn is very popular in and out of music, and no one deserves popularity more than he. He is generous to a fault, and has done much for music, at home and abroad. That a prophet is honored save in his own country was rather discredited by the very happy occasion that marked the presentation of the handsome souvenir of the second visit of the "Yankee Consul" to St. Louis.

T. Carl Whitmer's prize essay, "Teachers of Music and Parents," has been received at this office. Mr. Whitmer is director of the music department of St. Stephen's College, Columbia, Mo.

The town is dull musically and the season is closed. Mrs. A. I. Epstein and I. L. Schoen, of St. Louis, went to Columbia last week to assist at the spring music festival. Mrs. Epstein sang the aria, "Adieu, Forets," from "Jeanne d'Arc," by Tchaikowsky, and a group of songs which met with great favor. Mr. Schoen's violin playing is always excellent, "The Bee," by Schubert, being particularly well executed. Milton Griffith, of Chicago, was the soloist of the festival. Mr. Griffith was for many years the terror of the Lindell M. E. Church. Monday of the festival was devoted to a mixed program in which all the artists took prominent parts, and a mixed chorus of 110 voices, and an orchestra of 30.

Tuesday evening Carl Busch's "King Olaf" was sung.

The many friends of Charles Galloway, wishing to show him an extra bit of appreciation, presented him with a monogrammed gold timepiece last Tuesday night. The absence

for many months of Mr. Galloway from St. Louis will be keenly felt, as he is so strongly identified with the musical growth of the great Middle West.

HELEN JUDD STRINE.

#### Tributes to Annie de Jong.

**M**ORE tributes from European critics on the performances of Annie de Jong are here reproduced:

Here, at Prague, the town with a hundred towers, where, thanks to Master Sevcik, you meet at every turning of the road a new sorcerer from Paganini's empire, it is only a peculiar talent and giftedness that can strike the blunted observer. There must be in dividuality. Annie de Jong, from the Hague, has such. Her performances and interpretations betoken an almost virile energy that forms a curious contrast with her delicate appearance. She can't fail to be admired for the beauty and bigness of her tone.—Neue Musik Zeitung.

Miss de Jong was not to be moved to give an encore, though long pressed for it. Her performance of Lalo's Symphonie Espagnole was splendid in every way; her tone and expression are energetic and would not do dishonor to solid male hands. That this violinist is at her ease in more delicate music, she proved in the right sentiment performed melodious Romanze of Procházka. The persistent spicatos of Mayseder-Vellmesberger's ball scene were performed in a lively tempo to the last with real bravura.—Nieuwe Rotterdamse Courant.

Annie de Jong achieved an enormous success. It was deserved, for the excellent violinist mastered quite the so exacting Symphonie Espagnole of Lalo and struck us, as before, by her beautiful and noble tone. The andante she played with great sentiment, the spirited finale with real spirit. And the piece of Mayseder she performed to perfection.—Nieuwe Courant.

Annie de Jong, who was so much applauded shortly in Diligentia, was quite up to the mark in the difficult work of Lalo. She has the technique and bigness of tone for grand pieces and for large halls as that of the Gebouw. And that she made impression the enthusiastic applause and endless recalls proved. To the smaller pieces, Miss de Jong likewise displayed qualities which give her a fixed place among the best female violinists. Her delivery of the Romanze and fine tone, her admirable bowing in the Mayseder study were heartily appreciated.—Haagsche Courant.

In Baron Van Suylen's last popular concert Annie de Jong achieved a great and well deserved success. Since she studied with Sevcik she has made considerable progress, and by her technical mastery, the virile energy of her performance and the full and warm tone she produces, she can be assured of success. She was applauded enthusiastically.—Weerble van Muziek.

Though very young, Annie de Jong possesses a mighty bow, a big tone and her faultless technique must be praised without reserve. The Dvorák concerto demands the fiery interpretation which Miss de Jong gave of it, but Miss de Jong proved at the same time that she is as able of great tenderness in the cantabile passages and that her tone is not only big, but firm and homogenous. Miss de Jong obtained a marked success.—Journal de Gand.

This young artist is a personality. Her playing is very souple (pliant), of uncommon firmness and purity. She made an excellent impression and was heartily applauded.—Le Bien Public.

Annie de Jong surpasses all the female violinists of these days as far as we know them. She reminded us of Mme. Norman-Neruda, whose place has not been filled up. Miss de Jong has a big tone, her style is splendid, her technique is of the first class.—La Flandre Libérale.

Then Annie de Jong came and played in a faultless way the concerto for the violin of Dvorák. We regret that Miss de Jong did choose a work that is not to be reckoned among the best written for that instrument; but this does not hinder us from acknowledging the splendid qualities she displayed in it—a beautiful tone, an astonishing technique and a large style. In Ries' Perpetuum Mobile the lightness of her bowing was admirable.—Le Guide Musical.

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IOWA CIRCLE is one of the most delightful centres of Washington. Quiet as a garden, it is still close to two lines of cars and within a few minutes' walk of the shopping district or the White House grounds. On one of the prettiest corners of the circle (as the Irishman remarked) stands the piano school of which Mrs. George Routt-Johnson (a devoted musician and one of the best of women and genial of natures, is founder and director. Mrs. Johnson enjoys her school as it is seldom the privilege of music teachers to enjoy their work. She loves young people, she has been a constant student of the piano since herself a child, and she has ways that charm and hold her pupils.

Mrs. Johnson's piano school has from the first been remarkable for the number of piano prodigies seen in the concerts. This was at first thought to be chance; but as time goes on it begins to develop that there must be something in the way the teacher has of presenting her subject and of getting the pupils to enjoy and to work. Her "very latest," tiny Mary Barclay, daughter of a post office inspector, formerly of Pennsylvania, is rapidly grasping the mechanism and tone idea of the piano. Little Gladys Strong, not yet in her teens, has already had handsome sums offered her to play in salons of the capital. Her parents, refined and intelligent people, have no desire, however, for professional life for their little girl at this age, but keep her steadily at work. Roberta Amies, of French descent, has her remarkable musical gifts from parents and foreparents, also good study qualities. Much is hoped from these little ones.

But these are only a feature of the school, which numbers many gifted adults in its ranks. Frances Andrews, of Illinois, is one of the most faithful students and solid workers that Mrs. Johnson has ever had. She is just finishing Liszt's course of exercises and studying sonata form. Teresa Wean is a gifted Washington girl; Mary Easby Smith gives much promise and has a worthy ambition; Edith Northrop is already an advanced player and gives great pleasure; Mary Wallace, from Mississippi, is a good worker and grows fast. Her playing in concert has been remarked. Margaret Moran comes from Detroit; Leda Moore is from St. Louis. Both are glad they are here and put themselves wholly in the hands of their teacher to properly prepare them for profitable music lives. Mrs. Johnson will spend the summer at Atlantic City.

**Obituary.****Angelo Mascheroni.**

ANGELO MASCHERONI, the Italian conductor, formerly of Covent Garden, London, the composer of many songs and church music and of an opera called "Mal d'Amor," died recently at Bergamo, Italy, aged fifty. Some of the German papers say that he was a conductor at the Metropolitan, but that is not a fact.

**Emerson E. Bennett.**

Emerson E. Bennett, an aged composer of songs and author of several novels, died Thursday, May 11, at the Masonic Home, in Philadelphia. Mr. Bennett was born in Monson, Mass., eighty-three years ago. "A Prairie Flower" was one of his songs.

**Samuel S. Shubert.**

Samuel S. Shubert, the young theatrical manager, who, with his brother Lee Shubert, embarked this year in the management of musical stars, was among the victims in the wreck on the Pennsylvania Railroad at South Harrisburg, Pa., Thursday, May 11. Mr. Shubert was born in Syracuse, N. Y., and was a remarkable illustration of the self made American. As he was only twenty-nine years old there is no exaggeration in the statement that he was the youngest manager in the world. Besides his brothers, Lee and Jacob, Mr. Shubert is survived by his parents and two sisters, Dora and Sarah Shubert.

**Jessie Bartlett Davis.**

Jessie Bartlett Davis, the contralto, who won fame with the Bostonians, died Sunday, May 14, at her home, in Chicago, from nephritis. Mrs. Davis made her greatest success singing in De Koven's "Robin Hood." Like many other singers Mrs. Davis began her career in the church choir and from there went into light opera. She had one season in grand opera with Patti, and before joining the Bostonians sang for a time with the Carleton Opera Company. Mrs. Davis was born in Morris, Ill. She leaves a husband, William J. Davis, a theatrical manager; a son, William J. Davis, Jr. Josephine Bartlett, now a member of Fritz Scheff's company, is a sister of the deceased.

**Howard M. Ticknor.**

Howard Malcomb Ticknor, who died in San Francisco, was born in Boston July 4, 1836, graduated from Harvard in 1856 and studied vocal music in Italy after that. He became a member of the publishing firm of Ticknor & Fields, Boston, in 1864, assistant editor of the Atlantic Monthly later on and editor of Our Young Folks. Subsequently he spent ten years in Italy. He then lectured at Harvard and Brown universities and was music critic of the Boston Globe, during which time he contributed a few special articles to this paper. He was never thoroughly at home in the capacity of music critic, as the occupation was not congenial and the tendency of modern orchestral music did not appeal to his Italian temperament, for he had become imbued with the music of Italy. Mr. Ticknor had left Boston some years ago.

**Thomas Brigham Bishop.**

Thomas Brigham Bishop, composer of war songs and a man noted for other talents, died at his residence in Philadelphia Monday, May 15. Bishop, almost forgotten by this generation, was the author of "John Brown's Body" and "When Johnny Comes Marching Home."

**Ludmilla Kupfer-Berger.**

Ludmilla Kupfer-Berger, a German opera singer, and more recently a singing teacher in Vienna, died suddenly Saturday of last week at her home, in that city. Madame Berger was the wife of a German business man.

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## NEW YORK NOTES.

**T**HE New England Glee Club, women's voices, Sally F. Akers conductor, gave an excellent concert at Aeolian Hall May 11. Some of the features of the evening were arrangements of "Old Folks at Home" and "My Old Kentucky Home," and the climax achieved in Grieg's "The Cloister Gate," the latter sung by request a second time this season. The realistic chimes of the organ helped make it most effective, Miss Olshausen singing the solo well. June Detweiler and Miss Fogg sang incidental solos, and Miss Akers contributed six little songs, winning recalls and garlands of flowers. Her singing of French songs is especially artistic. Edwin Wilson, baritone, lent further variety with his solos, especially those of humorous vein, and Misses Mera (piano) and Wood (organ) were valuable aids.

Madame N. Fornier's pupils united in a studio musicale May 13, seventeen of them appearing in a program of mostly modern piano music. They all played correctly, with good touch, some showing progress in a short time of study. A large audience listened to the following: Miss M. Gibson, Henriette Stern, Lucie Morgenthau, Ann Müller, Gladys and Dorothy Kane, Marguerite Houze, Agnes Sheehy, Marguerite Hartman, Dorothy Wolf, Rose Flannery, Ethel Fitzpatrick, Olga Sherer, Yvonne Wertz, P. Murphy, Louis Murphy and Willie Müller. Following the musicale Douglas Lane sang modern French and German songs, and refreshments were served. Monsieur Fornier aided Madame Fornier in the social part of the occasion.

Nellie M. Treat, pianist, who studies with Eugene Heffley, gave a recital at his studio May 10, playing a program of modern works, many of them novelties. Chief of these were Sinding's impromptu in B, Arensky's "By the Seashore," two arabesques, by Debussy, two concert etudes, by Poldini, and MacDowell's "Marionettes," op. 38. Lillian Wetmore, soprano, sang, and Anna Bavier played accompaniments. Fannie M. Votey is another Heffley pupil who gave a studio recital February 2, her program also made up of modern novelties. Mr. Heffley deserves commendation in encouraging his advanced pupils to get out of the beaten paths, as well as to study standard works. The modern Russians, Italians, Scandinavians and Americans are writing things worth while.

Carl M. Roeder's advanced pupils united in a recital at Chapter Room, Carnegie Hall, May 13, when the program consisted altogether of composers of the present day. The players all showed a high degree of cultivation, varying degrees of talent, and a commendable spirit of earnestness. They were S. Edyth Rauch, Lillian Darling, Alevia Ruigate Lynch, Fred Arneemann, Irene E. Wright, Isabella O. Baldwin, Lester H. Nessler, Florence Louise Phelps, Bessie R. Crane and Rudolph E. Reuter. Minna Grace Roper, soprano, sang a group of three modern songs. Noticeable was it that all the pianists played without the notes. May 27 the smaller pupils give a recital in the lecture room of the Alexander Avenue Baptist Church, the Bronx. Mr. Roeder has resigned the place of organist of this church, playing April 30 for the last time. In token of high appreciation of his services for ten years past, the church presented him with a Tiffany gold watch and chain. Mr. Roeder has refused overtures from other churches, as it is his purpose to devote himself entirely to his piano pupils. His class is so large that it demands all his time and strength.

Susan Douglas Edson gave a song recital at the Staten Island Studios May 6, assisted by Mrs. Ira Sheler, soprano; Agnes Wood, mezzo-soprano, and Florence Newman, contralto, Carolyn Beach Taylor at the piano. Mrs. Edson has been most successful, both as teacher and solo singer, the past season, showing herself a woman of energy and tact.

Bessie Tudor, the soprano, sang in Canonsburg, Pa., recently, winning praises. The Daily Notes says of her that "Her gracious way, sweet voice, clear and pure, all united to make her efforts highly appreciated." December 28 she was soloist at an Eisteddfod in Van Wert, Ohio, and December 31 she sang in a concert in Chicago.

Alice Eastman, the new soprano of the Memorial Presbyterian Church of Brooklyn, was honored by a specially arranged farewell program on leaving Christ M. E. Church, Pittsburg. Mendelssohn's "Hear My Prayer" was her principal number. At the Brooklyn church a portion of "The Creation" was sung last Sunday evening.

Concerts by the Hebrew Orphan Asylum band are to be given this summer in Seward, Tompkins square and Mount Morris parks. Sunday last the first concert took place at Seward Park. The director is G. H. Siegel.

An oratorio recital was arranged by Mrs. George F. Shady, Jr., for the faculty and pupils of St. Mary's School, on East Forty-sixth street, May 9. Quartets and solos from standard oratorios were sung by Mrs. Shady and Mary Ambrose, sopranos; Mrs. William J. Oliver, contralto; Frank Van R. Bunn, tenor, and Thomas J. Ambrose, bass. Walter John Hall was at the piano.

A musico-dramatic matinee for the Nazareth Nursery was given May 11. The musical part of the program was contributed by the Garden Theatre orchestra, Mr. Jenkins, Selma Kronold and Anton Hegner.

Filoteo Greco has received news direct from his friend Mancinelli of the first performance of his oratorio "Santa Agnese," at Greenwich, England. His opera "Paolo Francesca" is to have its premiere in Turin in the fall. About June 1 he leaves London for South America, where he will conduct opera. Signor Greco's pupil, Henrietta Wright, the soprano, has been engaged as soloist at a Bloomfield church. She is said to have a beautiful voice and to use it artistically.

Albert von Doenhoff is busy at the National Conservatory of Music until August 1, so is able to accept private pupils until that date. His recital at Mendelssohn Hall brought him into special prominence, and since then he has played at some concerts of note.

Mary Helen Howe, now known as Maria Celli, who has been studying in France for two years past, sends his paper a picture of the Coliseum of Rome, where she is at present on a visit.

A concert by Daniel Wischnevetzky, violinist, at Carnegie Hall Sunday evening was poorly attended, but some good music was performed. He played difficult solos by Hubay, Bassini, Wieniawski and Sarasate in brilliant style and an unaccompanied encore piece. Madame Ferigno sang regulation Italian arias with voluminous voice, Boris Steinberg showed a fine baritone voice containing much that is admirable, and Platon Brounoff played his own "Torch Dance" and nocturne, pleasing so well that he had to play encores. André Benoit was a capable accompanist.

Arthur King Barnes, the baritone, is experienced as a church singer, and is unexpectedly free. He was last at Bloomingdale Reformed Church, which is about to remove and rebuild uptown.

Jeannette Robinson Murphy gave a musical lecture on "Primitive Songs and Folklore of the Southern Negro" at the Astoria Hotel May 15, assisted by Mathilde Dressler, cellist.

S. Archer Gibson gave an organ recital at the Brick Presbyterian Church May 16, playing original organ works by Mendelssohn, Handel, Bach and Widor, and transcriptions of his own compositions by Iljinsky, Tschakowsky, Grieg, Massenet and Wagner.

To-night and to-morrow night, May 17 and 18, at the People's M. E. Church, East Sixty-first street, there is a

novel musical festival by the senior and junior choirs, under the direction of D. Frank Ervin, the conductor. There will be music of different nations in costume, folk-songs, duets, choruses, &c.

Madame Schuberth-Neymann's pupils' recital occurs at Chamber Music Hall, May 8, 8 p. m.

Millicent Brennan, soprano, gives a song recital at Euclid Hall, Eighty-sixth street and Broadway, May 19, 8:30 p. m.

Pupils of Mrs. Horne and Frederick W. Schalscha give Chamber Music Hall, May 18, 8 p. m.

Platon Brounoff's pupils give the annual concert at the Liberal Arts Society June 2. A lecture will precede vocal and instrumental numbers.

Edwin Litchfield Turnbull, of Baltimore, has issued invitations to a recital of his compositions, McCoy Hall, Johns Hopkins University, Baltimore, Md., May 27.

## Durno Collins in Two Cities.

**J**EANNETTE DURNO COLLINS played, April 17, in Bloomington, Ill., and May 2 at Jacksonville. Some proof of her reception may be gathered from the following notices:

Tuesday evening Jeannette Durno Collins appeared in a piano recital. Mrs. Collins appeared here at the May festival a year ago and her playing at that time completely captured her hearers. Mrs. Collins is undoubtedly one of the most accomplished pianists that has ever visited Jacksonville. This is said with the full knowledge of the visits of Sherwood, Madame Zeisler and other noted artists in the past.

Mrs. Collins' playing shows great natural talent which has been rounded and perfected by extensive study. She possesses that quality in her playing which is so often found wanting, namely, individuality. All of her numbers were given a most intelligent interpretation. Her rendition of the Saint-Saëns Concerto and March Militaire were specially pleasing. Mrs. Collins was applauded enthusiastically throughout the program.—The Jacksonville Daily Journal, May 3, 1905.

Seldom indeed does the return engagement of a pianist meet with such favor as was given Jeannette Durno Collins at State Street Church Tuesday evening. Round after round of sincere applause greeted the gifted player and a most exacting program was interpreted faultlessly.

The Saint-Saëns Concerto was played in fine style, the distinct and flowing andante, the sprightly strain of the allegro and the lively and difficult presto were interpreted in a manner that evidenced the ability of the virtuosa. Mabel Riggs Stead supplied the orchestral parts on the second piano and exhibited a musicianship in meeting the requirements of this trying position that was a flattering compliment to her pianistic skill.

The MacDowell number was the vehicle used to show the work of the performer in the more subdued passages and the soft strains of the "To a Water Lily" were especially enjoyed. Subtlety of touch was also shown in the Chopin Berceuse, while the Scherzo by the same composer displayed wonderful octavic mastery.

The Marche Militaire was the concluding number to a program of rare excellence and the perfect tempo maintained throughout the interpretation of this stately and majestic score was truly grand. The audience accorded the number unusual favor and after being recalled twice Mrs. Collins gave an encore.—The Daily Illinois Courier.

## Mehans Pupils Prominent.

**G**RACE MUNSON, the contralto, has been engaged to sing at the Michigan State Music Teachers' Association meeting, June 14 to 16. Charles Joslyn, president of the association, of Lansing, is a former Mehans pupil, conspicuous for good work and high ideals. The Mehans announce a summer term at the New York studios from July 5 to August 10, after which they go to the White Mountains for a long rest. They have had a busy season, giving over 100 lessons weekly, and no indication of pause.



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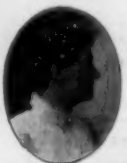
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